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DEVOTED TO THE CULTIVATION OF

## ART IN THE HOUSEHOLD

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# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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WITH 3 COLOR PLATES.



"THE RETURN OF THE FLOCK." ENGRAVED BY LEPÈRE, AFTER THE PAINTING BY LIER.

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## MY NOTE BOOK.

*Leonato.*—Are these things spoken or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
*—Much Ado About Nothing.*



HERE is, I fear, serious trouble ahead for the Art Department of the World's Fair. For reasons which I hasten to give, it may be well to hold in reserve some of the largest and best-lighted galleries to meet emergencies. American picture-owners are counting on the honor of having their treasured art possessions drawn upon largely in the making up of the exhibitions of retrospective and contemporary painting in the French section. And with good reason; for, allowing for a few not very important gaps, our amateurs, without any assistance from abroad, could furnish all that would be needed for a full representation of the best pictorial art of France of the nineteenth century. This, however, I am credibly informed, they will not be given the opportunity to demonstrate. With a very few exceptions, the collections of American amateurs will be ignored by the French Art Commissioner, and he will have supreme control over the French section of the art department.

Or living French artists, it is certain that only such examples will be shown as they themselves designate. In France, except in the case of the exhibition preceding an auction sale, no picture can be shown publicly without the special consent of the artist. This applies even to loan exhibitions for charity. There may be no actual law giving the painter this right to say whether or not a work which no longer belongs to him may be exhibited without his consent; but his moral right in the matter is so fully recognized that any attempt to dispute it would at once unite the whole artistic fraternity against the offender. At an art loan exhibition for charity in Paris not long before the death of the French painter, John Lewis Brown, one of his pictures was hung without his consent—on the chance that he would not hear of the circumstance. He did hear of it, went to the exhibition, deliberately lifted the picture out of the frame, took it to his studio, and wrote to the owner to send for it if he wanted it.

THIS principle will be applied fully at Chicago, so far at least as the French section is concerned; and as probably the chief object of the most of the artists in sending their pictures across the Atlantic will be to exchange them for American dollars, it is likely that at least nine out of every ten of the canvases by which they will choose to be represented will come either fresh from their studios or from some European exhibition or dealer's shop from which the pictures have been returned unsold. What artists will be invited to contribute to the French section of the exhibition will be determined by a committee appointed by the French government. The personnel of this committee will be such as will meet the approval of Mr. Proust. It is well known in Paris that this gentleman is a strong advocate of the Impressionist group of painters, and there will undoubtedly be an excellent representation at Chicago of that school. In this instance, at all events, I hear the collection of a Western millionaire will furnish many examples.

As to the exhibition of defunct French artists, I apprehend that there will be wrath and heart-burnings when it shall become known how little the Commissioner will have availed himself of the opportunities afforded him to choose from the collections of American amateurs. I am informed that he has, for some months, been in possession of lists of the most important French paintings owned in this country, and that his selections virtually have been made. By the time the choice is published the collectors who will not have been invited to contribute will be too late to urge their claims for recognition; Mr. Proust is not expected in America until about the opening of the exhibition. It will be useless, of course, to complain to the local authorities of the World's Fair, for they can exercise no jurisdiction over the managers of the French section. American own-

ers of pictures will have nothing to say—except those who are invited to contribute. As at the great Exposition in 1889 in Paris, each foreign department will be wholly under the control of the official representative of its country. This is but just. I see no reason, however, why American amateurs, if they think fit to do so, should not get up an independent exhibition of French pictures owned in the United States. It was in view of the possibility of a movement of this kind that I suggested, at the beginning of these remarks, that it might be well, in case of need, to reserve some of the largest and best-lighted galleries in the Fine Art Department.

THERE is now no more complete industrial art exhibit at the Metropolitan Museum of Art than that of ancient glass. The Cesnola collection, and the valuable Chavet collection, given by Mr. Marquand, combined, made a superb showing, especially of iridescent specimens; but in the more valuable examples of Greek and Phœnician pieces there were notable gaps, which are now supplied by the E. C. Moore collection. Among these rare specimens are some with pure gold fused with the glass itself. Colonel Cesnola originally had some wonderful Greek and Phœnician pieces, but they were sold, at various times, at auction in London and Paris, long before the less salable parts of his various collections, now crowding the Metropolitan Museum of Art, were exchanged for the fortune they brought him here.

THE students of the schools of the National Academy of Design in most departments made a very creditable exhibition. Mr. Edgar N. Ward has reason to be as proud of the work of his painting class as has Mr. Will H. Low of the drawings of the life class. The William F. Havemeyer travelling scholarships of \$750 for study abroad, for general excellence, was fairly won by Harry M. Guthrie. A similar reward was bestowed on Charles L. Hinton, the scholarship last year not having been awarded. The drawings from the nude by both of these young gentlemen were of an unusually high order of excellence. Mr. Hinton surpassed his rival in beauty of modelling. Mr. Guthrie, perhaps, showed better flesh, but he carries his work too far in some respects, and so errs on the point of good taste. Unfortunately he was not alone in this failing. Miss Etta Voss, who won the Hallgarten painting prize, showed some strong drawings from life. Moses Frumkes and Oliver P. Smith fairly won their honorable mention for their work in the painting class.

THE establishment of "the Jacob A. Lazarus Traveling Scholarship" of \$1200 a year by the widow and the daughter of that well-known New York portrait painter, no doubt will prove a powerful stimulus to ambitious students of the School of the Metropolitan Museum of Art, which is to benefit by it. A painting class of advanced male students is to be formed there, and this splendid prize will go to the most proficient pupil. The value of the scholarship—it may be held for one or more years—is about a third greater than the famous "prix de Rome." While heartily commending, as one must, the liberality of the founders, one can but marvel why such a scholarship should not be bestowed by some public-spirited persons in every large city in the Union.

WHILE on the subject of competitive rewards to artists, let me protest against the acceptance in future by our art institutions and academies of gifts "with a string to them," as the popular phrase goes. I have specially in mind the Shaw annual prize of \$1000 for the best figure painting subject shown at the National Academy of Design. The winner here parts with his picture to Mr. Shaw for \$1000, which is a very good arrangement for Mr. Shaw; for having now the official endorsement of the Academy, the market value of the picture is immediately increased for the benefit of Mr. Shaw. The Hallgarten, Webb and Thomas B. Clarke prizes are all gifts outright to the successful competitors, who pocket the money they have won and sell their pictures besides. This is as it ought to be, both for the dignity of the artists and for the discouragement of mock "art patrons."

THE auction sale at the Hôtel Drouot of Alexandre Dumas' fine collection of pictures is in progress as the magazine is going to press, and therefore no adequate account of it can be given this month. I may note, however, that at least two of the paintings have been bought for an American collection—that of Mr. J. G. Johnson, of Philadelphia. Vollon's vigorous "Le Tré-

port" (20x27), showing that fashionable French watering place at low tide, and "Pauvres Enfants" (12x9½), a lugubrious picture by Tassaert, for which painter Dumas had a particular weakness. Mr. Johnson owns now probably the only example of Tassaert in America. The sale in Paris of the Daupias collection, described in The Art Amateur in April, and of the remarkable Cottier pictures, many of which, including Corot's superb "Orpheus," should never have been allowed to leave this country, are also in progress.

IT was prudent of the General Committee of the Fine Art Loan Exhibition to abandon the original idea of holding it in the Madison Square Garden. The expense of doing so would easily have absorbed the proposed \$50,000 guarantee fund, and probably it would have led to loss rather than the hoped-for profit as the result of the enterprise. It has now been decided to hold the exhibition in the Fine Arts building, which is fast approaching completion. The new structure is to be opened in November with a retrospective exhibition of paintings shown at various times by the Society of American Artists. After this the Architectural League will have possession of the galleries, and in February it is proposed to hold the Fine Art Loan Exhibition.

AS The Art Amateur is going to press, the National Art Association is holding its first congress at Washington in the hall of the Columbian University, and an excellent exhibition of American paintings in the Smithsonian Institution, through the energy and under the direction of Miss Kate Field. I regret exceedingly my inability to accept her kind invitation to assist at her onslaught on the barbarous Congressmen who persevere in "protecting" American artists against their will. The import tax of fifteen per cent on foreign works of art will not be removed during the present session of Congress; but it may not be unreasonable to expect this happy event before the closing of the World's Fair.

THE "American Art Association's" partition sale, which began fairly well, the paintings bringing \$270,540, from that point dragged along miserably, and ended with such apathy on the part of the public that some days it was hardly possible to get bids at all. Among the Chinese porcelains and Japanese metal work were many charming and costly objects which went for a mere song. The dealers bought largely. The slaughter of most of the Oriental things, however, was nothing as compared with that of the Verestchagin pictures; but the truth is that, although this time the huge canvases were really to be sold, few persons believed it. Many of the paintings had been bought in at their previous "sale," by the "American Art Association" at low, yet much higher prices than they now brought, and presumably the "Association" had to account for them to poor Verestchagin at the higher figures—although the actual business relations between the luckless Russian artist and Messrs. Sutton, Kirby & Robertson perhaps will never be known. The loss on the sale undoubtedly was enormous. The whole sum realized was little more than half a million, and it is said that when account of stock was taken just after the death of Mr. Robertson, the valuation was put at considerably over a million dollars. The total amount realized by the regular sale was \$455,022. The four days "supplementary sale" was curiously mismanaged. One day there were only sword guards, another kakemonos, and so forth. Hence no one came unless to buy these particular things, whereas every one knows that the success of an auction largely depends on the auctioneer making persons buy things they don't want. It is understood that on the reorganization of the firm its business will be confined to the selling of pictures, and it is known that Mr. Sutton has a bias for the Impressionist school.

MR. YERKES, in his purchase of the three-quarter length life-size portrait of the military looking "Joris de Couléry" has become the owner of an undoubted although not very interesting Rembrandt. The picture was bought out of a Dutch collection by Mr. Preyer, the dealer, and for a year or more has been in the New York galleries of Boussod, Valadon & Co. What Mr. Yerkes paid for it is not known; but it must have been a considerable sum of money. Three years ago Mr. Preyer asked 210,000 francs (\$42,500) for it. On its arrival in New York, the price was \$60,000; but there was a Rembrandt craze then. During the past year the picture could have been bought for much less.



AMONG the picture exhibitions of the season I have been looking forward to seeing the "Rembrandt du Pecq." Mr. Yerkes said that he would show it in New York—to oblige a friend. But he has it in Chicago, and he is not showing it to anybody. All personal gossip on the subject aside, the painting must be one of great interest, no matter who painted it. There is an etching of the picture in the *Gazette des Beaux Arts*, of April, 1890, and the arguments as to the claim that it is by Rembrandt are very fairly considered.

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THE subject is said to be "Abraham and the Three Angels;" but while two of the younger figures are winged, the third, on whom all eyes are fixed, is an ordinary mortal. It has also been suggested that the picture may have been meant for "Raguel receiving at his table the young Tobias and the archangel Raphael." But who, then, would be the all-important fourth personage? Judging from the accessories, it is the Passover feast that is represented; but who the partakers may be no one seems able even to suggest. It appears, from the *Gazette*, that Mr. Bonnat and Mr. Émile Michel, "connoisseurs éprouvés," pronounced against the attribution of the painting to Rembrandt. On the other hand, there is nothing to show *decidedly* that it is the work of any of his pupils, though Arnold de Gelder, de Panditz, Dietrich, Boland, Van den Eeckhout have all been spoken of in connection with it. Blue eyes, the writer in the *Gazette* thinks, would appear in many of Rembrandt's paintings but for the coat of yellow varnish that covers them. Palette knife work, such as is seen in this picture, is found in several. Mr. Georges Monval has discovered that a certain painting, the "Benediction," attributed to Rembrandt, was part of the collection of a Robert Soyer, sold in 1802, and believes that this is the picture. However this may be, Mr. Louis Gonse, who writes the *Gazette* article, is of opinion that the picture is worthy of Rembrandt. He says, though, that it has suffered much in being transferred to a new canvas, about the beginning of this century. The varnish and glazings have almost completely disappeared, he remarks, and the solidly painted parts have suffered still more. Unlucky retouches have been made; still the head of the central figure, which he takes to be intended for the Almighty, has luckily escaped almost intact.

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THE report that the Marshall O. Roberts collection of paintings was to be sold at auction this season was erroneous. The widow (now Mrs. Vivian) has only a life interest in the pictures and in the Fifth Avenue mansion which has so long been their home. The heirs are minors, and there can be no sale without the consent of the courts, which has not been asked for, nor—I am informed—will it be. The collection is not very remarkable, but it contains two notable pictures. One of these is Paul Delaroche's life-size "Napoleon at Fontainebleau," showing the defeated hero, seated, with his head fallen on his breast—the very embodiment of a great man in misfortune; he is in his historical costume, with gray redingote and buckskin breeches; his cocked hat lies on the floor, as if impulsively thrown there in admission that "the game is played out." Every one knows the picture from the engravings of it. The other picture, also made familiar by the prints seen of it, is "Marie Antoinette at the Conciergerie," by Charles L. Müller. The unfortunate Queen, with haughty mien, has risen involuntarily as three Republican officials enter her narrow prison to announce her doom, which one is reading aloud from a long paper. A soldier, insolently sitting with head covered and leisurely smoking his vile pipe, looks on without concern.

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A MORE ambitious and better known work by Müller, also in a New York collection, is "The Last Roll of the Condemned" (94x51), a painful but powerful picture showing the crowded prison of the Conciergerie a few days before the fall of Robespierre and the end of the Reign of Terror. It is in the John Jacob Astor collection. Mr. Astor bought it, in 1876, of Mr. John Taylor Johnson, who had paid for it only \$1800, in 1862, when it was sold at one of Goupil's auctions. It is a replica of the picture that used to be in the Luxembourg Gallery, but which was there no longer when I looked for it last summer. I asked one of the officials if it had gone to the Louvre. He replied that it had not; he supposed that there must have been political reasons for its removal.

MONTAGUE MARKS.

## THE SOCIETY OF AMERICAN ARTISTS.



HERE is little to be said but in praise of the fourteenth exhibition of the Society of American Artists, which opened at the Fifth Avenue Art Galleries the 2d of May and closed on the 28th. We count it as a most hopeful sign that even men who have conquered a legitimate success in certain kinds of work, and who might be expected in consequence to go on painting the same sort of pictures, have, on the contrary, sought to vary their technique, or have attempted new genres. Of very few would we say that they are likely to fall into a rut. Much of this wholesome movement is due to the influence of Impressionism, but it cannot all be ascribed to that cause. Here, for instance, is Mr. G. De Forest Brush, whose charming group, "The Portrait," was at a recent exhibition of the Union League Club. In a dimly lighted interior a mother and her two children pose for a painter who, seated on a low stool, is sketching their likeness. Nothing could well be more distinct from the artist's former manner than the melting outlines and low, harmonious tones of this excellent little picture. Yet Mr. Brush might be pardoned if he had remained content with his bronze moose hunters and Aztec sculptors, whose every muscle is sharply defined against backgrounds of snow or mist or marble bas-reliefs. He may fairly be said to have had the field to himself, and though his work has seemed to us harder than it should be, it has won our admiration by its earnestness and fidelity to nature; but we own that "The Portrait" was to us an agreeable surprise, and his ideal composition "Ossian" hardly less. The latter is a circular canvas, showing a rocky dell in which the old bard is seated, his wolf-dog by him and listening figures grouped around.

The forward stride which Mr. A. H. Thayer has made may readily be measured by comparing the technique of his "Portrait of a Child" standing against an embroidered curtain with that of his "Virgin Enthroned." In the former are to be remarked the strangely teased brush work, by which, to the effacement of all drawing and modelling, color and character, he seems to have been trying for some years past to realize an ideal perhaps not very plain even to himself. The technique of the "Virgin Enthroned" is, however, clean and decided, the color rich and harmonious, and the charmingly naive expression of the principal figure has never been surpassed by him. The attempt is a very ambitious one, since it forces comparison with the great masterpieces of religious painting. The Virgin is seated in the centre against a draped pillar. Two children kneel, one on either hand, and back of them spreads an idealistic landscape. The group looks a little as though it were arranged for a tableau vivant, and although the sentiment of the picture is pure and unforced it hardly rises to the religious. Still, it is to be welcomed as a strong and sincere effort at high art.

A much smaller picture, in which similar qualities and defects are more clearly marked, is Mr. Henry Oliver Walker's "Hagar and Ishmael." The two figures are simply an every-day mother and boy wrapped in a sort of conventional drapery, the one in gray, the other in dull pink. They advance hand in hand through an open green landscape. There is here no trace of Mr. Thayer's evident preoccupation with the idea to be expressed. Mr. Walker's picture not only suggests, but evidently is a simple family group, to which the title was affixed probably as an afterthought; but its notable refinement of drawing and of color keeps it at least on the side of the ideal. Much the same thing may be said of his exquisite nude figure of "Pandora," which is idealized in accordance with the best traditions of the French school. But though we do Mr. Walker no more than justice when we say that he reminds us rather of Greuze than of Bouguereau or Lefebvre, we cannot add that we perceive in his work any real desire to treat imaginatively a chosen theme. It is perhaps as well, however, that he should abide by a style which he has made his own, and which is certainly very beautiful. While we are upon ideal or would-be ideal subjects let us say of Mr. Blashfield's "Angel at the Gates of Paradise" that the model, a robust young

Syrian, was well chosen, and that the lighting of his face and figure from the flaming sword is a fine, theatrical effect. We do not know whether or not Mr. E. E. Simmons intended his "The Carpenter's Son" to be classed as a religious picture. We hope not. It is a capital bit of genre, though rather monotonous as to color; but if this young truant, seated in the sunshine at the door of his father's workshop, is intended for the Carpenter's Son of Nazareth, we must look upon the performance as showing a deplorable lack of good taste. Let us give Mr. Simmons the benefit of the doubt, and note in passing Miss M. L. Macomber's "Annunciation," treated with loving refinement of detail and true religious feeling, and Mr. Du Mond's striking and harmonious "Holy Family," which we need not stop to describe, as it was very well engraved in *The Century Magazine* for December.

Turning to our Impressionistic friends, we find Mr. Tarbell, who has been showing at the National Academy of Design how well he has learned the lesson that the luminarists have to teach, paying Mr. Sargent the compliment of copying his handling in his full-length portrait, "My Sister Lydia." It is very well done, yet far from the prodigious cleverness of Mr. Sargent's brush-work. The latter's "Portrait of a Lady and Boy," a remarkably solid and vigorous piece of work, was noticed and illustrated in *The Art Amateur* last year on the occasion of its appearance in Philadelphia at the Pennsylvania Academy exhibition. Mr. Theodore Robinson's "In the Sun," to which has been awarded the Webb prize, is an admirable canvas, luminous and full of color. A comely country girl is lying on her back in the grass, shading the sun from her face with a battered straw hat. No subject can well be more commonplace; but the girl breathes, her face beams with satisfaction, and her pink calico dress is bleached in the light and glows in the shade with the veritable effect of summer sunshine.

Mr. J. Alden Weir is one of the few who have, as we believe, rather lost than gained by his conversion to Impressionism. Yet we are by no means certain that he may not ultimately be the gainer. His "Ode to Spring," a vaporous young woman, semi-nude, reading from a scroll which a shapless cupid holds up to her, is quite unworthy of his talent. The Correggio-like effect, for which he was probably trying, Mr. A. P. Lucas attained in his pearly "La Musique," nearly opposite. Mr. Weir's small landscape, "The Lane," was fairly successful, all but the sky, which refused to drag itself together at any distance. Mr. Childe Hassam's contributions were varied, as usual, including flowers, landscape and figures. Mr. William Allen Sullivan's portrait of Amélie Rives Chanler looked unfinished, and was of a decidedly sultry tone. Mr. J. Carroll Beckwith's "Weeding the Garden" was a pleasantly treated bit of French rusticity. Mr. Coffin's landscapes, "A Winter Morning," with a glow in the clouds, and "A Stiff Breeze" driving in the surf on a tumbled beach ribbed with rows of sea-wrack, each conveyed a fresh and genuine impression, though they appeared to have been rather timidly painted. We have left ourselves too little space in which to speak of Mr. Will H. Low's pretty allegory, an angel illuminating "The Beautiful Book;" or of Miss Louise H. King's excellent small nude, "A Swan Song;" or of Mr. Ochtman's "Early Morning," Mr. Swain Gifford's "Padanaram," Mr. Muhrman's "View of Highgate," Mr. Frank Fowler's "Portrait," Mrs. Julia Dillon's "Roses," Mr. Rice's "Evening Clouds," Mr. Will S. Robinson's "Sea on a Windy Morning," Mr. Julian Story's "Portrait," Mr. Van Boskerck's carefully studied landscape, "Where the Lilies Grow," and Mr. Irving R. Wiles's "Sunshine and Showers." Mr. Dannat's "Spanish Women" shows very distinctly the influence of Goya. Mr. Kenyon Cox's "Blonde" should never, we think, have left the class-room. In its way an admirable study of the nude, it is most disagreeable in color and almost vulgar in pose. It might well have made way for one of the three La Farges which the committee, we are astonished to hear, had the assurance to reject. Mr. La Farge is a confirmed experimentalist when he paints in oils, and his experiments do not always turn out well, but we find more to admire in his failures than in some other people's successes. As a colorist he has no superior, and in the matter of intellect there is no comparison to be made between him and the young men who sat in judgment on his works. The affair seems to us like one of those stupid pranks which college boys occasionally play off on their professors.



## JUNE, 1892.

- 1 W. Louis Eugène Charpentier, French military and genre painter, born 1811. Eduard Von Gebhardt, Russian (Esthonia) history painter, born, 1838.
- 2 Th. Charles Landelle, French genre painter, born 1821. Friedrich August Kaulbach, German genre and portrait painter, born 1850. Isak Van Ostade, Dutch genre painter, baptized 1621; died Oct. 16th, 1649.
- 3 Fri. —
- 4 Sat. Sir Daniel MacNee, Scotch portrait painter, born 1806; died Jan. 17th, 1882. Claudio Francesco Beaumont, Italian history painter, born 1694; died July 21st, 1766.
- 5 S. —
- 6 Mo. John Trumbull, American history and portrait painter, born 1756; died Nov. 10th, 1843. Gerrit Berck-Heyde, Dutch landscape and architecture painter, baptized 1638; died June 10th, 1698. Charles Joshua Chaplin, French figure and portrait painter, born 1825; died Jan. 3d, 1891. Diego Rodriguez De Silva y Velasquez, Spanish portrait and figure painter, baptized 1599; died Aug. 7th, 1660.
- 7 Tu. Albert Brendel, German animal painter, born 1827; died in 1878.
- 8 W. Sir John Everett Millais, English genre, landscape and portrait painter, born 1829. Thomas Sully, American portrait painter, born 1783; died in Philadelphia, Nov. 5th, 1872.
- 9 Th. Henry Collins Bispham, American animal painter, born 1841; died Dec. 22d, 1882. Karl Pierre Daubigny, French landscape painter, born 1846. Eugène Joseph Verboeckhoven, Belgian animal painter, born 1799; died Jan. 19th, 1881.
- 10 Fri. Jules Jean Antoine Lecomte-du-Noüy, French genre painter, born 1842. Jean Joseph Benjamin Constant, French genre painter, born 1845. Gustave Courbet, French genre, landscape and portrait painter, born 1819; died Jan. 1st, 1878. George Henry Harlow, English portrait painter, born 1787; died Feb. 4th, 1819.
- 11 Sat. John Constable, English landscape painter, born 1776; died March 30th, 1837. John Sell Cotman, English landscape and architecture painter, born 1782; died July 28th, 1842. Mariano Fortuny y Carbo, Spanish genre painter, born 1838; died in Rome, Nov. 21st, 1874.
- 12 S. Jean Raoux, French genre painter, born 1677; died Feb. 10th, 1734.
- 13 Mo. August Von Heyden, German history painter, born 1827.
- 14 Tu. Charles Lanman, American landscape painter, born 1819.
- 15 W. Charles De La Fosse, French history painter, born 1636; died Dec. 13th, 1716.
- 16 Th. Jared Bradley Flagg, American genre and figure painter, born 1820. John Linnell, English landscape painter, born 1792; died Jan. 20th, 1882; Julius Schrader, German history painter, born 1815.
- 17 Fri. Karl Hübner, German genre painter, born 1814; died Dec. 5th, 1879.
- 18 Sat. Alfred Elmore, Irish figure painter, born 1815; died Jan. 24th, 1881.
- 19 S. Matthias Artaria, German genre painter, born 1814.
- 20 Mo. Constantino Brumidi, Italian history painter, born 1805; died in Washington, Feb. 19th, 1880. Wilhelm Lindenschmit, German history painter, born 1829. Salvator Rosa, Italian battle and landscape painter, born 1615; died March 15th, 1673.
- 21 Tu. Luis Jimenez, Spanish genre painter, born 1845.
- 22 W. Francis Lathrop, American portrait and decorative painter, born 1849. Karl Oesterley, the elder, German history and portrait painter, born 1805.
- 23 Th. Felix O. C. Darley, American genre painter, born 1822; died in 1888. Henry Peters Gray, American portrait and genre painter, born 1819; died Nov. 12th, 1877.
- 24 Fri. Jean Maxime Claude, French landscape and hunting scene painter, born 1824. Peter Severin Krøyer, Norwegian genre and portrait painter, born 1851.
- 25 Sat. —
- 26 S. George Whiting Flagg, American figure painter, born 1816. George Morland, English figure and animal painter, born 1763; died Oct. 29th, 1804.
- 27 Mo. François Biard, French landscape and genre painter, born 1801; died July 8th, 1882. Pierre Jules Jollivet, French history and genre painter, born 1794; died Sept. 7th, 1871.
- 28 Tu. William James Muller, English landscape painter, born 1812; died Sept. 8th, 1845.
- 29 W. Étienne Prosper Berne-Bellecour, French genre, landscape and portrait painter, born 1838. Peter Paul Rubens, Flemish figure painter, born 1577; died May 30th, 1640.
- 30 Th. Horace Vernet, French history and genre painter, born 1789; died Jan. 17th, 1863.



## THE NATIONAL ACADEMY EXHIBITION.

## SECOND NOTICE—THE PRIZES.



THE meeting for the award of the Clarke, Dodge and Hallgarten prizes, at the National Academy of Design, has taken place since our last issue and has brought out the discreditable fact that a majority of the exhibitors will not take the pains to attend such meetings. As regards the two first-mentioned prizes it does not make any difference, for they are awarded by a committee; but, according to the terms of the bequest, the Hallgarten prizes, three in number, must be awarded by vote of the exhibitors. But fifty of the two hundred and eighty-six exhibitors were required to constitute a quorum, and only twenty-six appeared at the meeting. The worst of the matter is, that this is the third time that the prizes have gone unawarded through the laziness or indifference of the majority of the exhibitors, who never fail to turn up in sufficient numbers at the annual banquet, but who will not devote half a day to disposing of the fund provided to encourage those in their own ranks who may be struggling against adverse circumstances. Yet many of the absentees must have experienced in their own persons what the struggle means. Their continued inaction in this matter of the Hallgarten prizes argues a haste to forget their own past and to enjoy their present success, which is not a hopeful sign. Their disregard of their fellows is a pretty sure indication of lack of confidence in themselves. And why, indeed, should they vote on other people's merits who believe that they owe their own success purely to luck?

The Hallgarten prizes are of \$300, \$200 and \$100 for the best pictures painted in oils in the United States by American citizens under thirty-five years of age. It is evident that the late Mr. Hallgarten's intention was that the recognition implied in the award of a prize should count for as much as the money itself to its recipient. But as the money not disposed of in one year is to be added to the prizes in the next, there is danger that the money may ultimately count for much more than the honor, and that we may witness as an outcome of the present indifference a still more deplorable scramble. The council of the National Academy, we are advised, intend to bring the matter before the courts, with the intention of having the conditions of award changed. This really appears to be necessary under the circumstances.

The jury which awarded the Clarke and Dodge prizes consisted of Messrs. William M. Chase, T. W. Dewing, Francis C. Jones and J. Carroll Beckwith, with Mr. J. G. Brown for chairman, all men whose time is as valuable as that of any of the exhibitors. The Clarke prize of \$300 for the best American figure composition was given to Mr. W. St. John Harper, whose picture, "Autumn," we have already briefly adverted to. It is rather monotonous in color, but its tone of reddish brown is skilfully and pleasantly modulated. Autumn is symbolized by a tall young woman in a dress of some soft red material, who bends down to her a bough of a scrub-oak, under which she is standing, laden with dark-red foliage. The effect of sunlight playing through the leaves is well rendered, and the lines of the composition are free and graceful.

The Dodge prize, of the same amount, for the best picture painted in the United States by a woman, was awarded to Mrs. Elizabeth R. Coffin for her picture, "Hanging the Nets." This also has been noticed by us as remarkable even in an exhibition that contained much more than the usual proportion of good paintings executed by women artists. It is a dark interior of a loft or country store, full of barrels, cordage and other picturesque truck, and with two figures engaged in getting fishing nets ready for use. One is seated, with a pipe in his mouth, and is hanging a net on a cord which is held taut by another, younger, man standing in the rear of the store. The light comes from behind the first-mentioned figure, and falls sideways on the second. Altogether the subject is full of difficulties which have been boldly and, for the most part, successfully attacked.

Want of space compelled the omission from our last number of notices of several admirable paintings. We should mention especially a number of good flower studies. "Roses," by Lucy D. Holme; "Snow-Balls," by C. A. Green; "Chrysanthemums," by Mrs. E. M. Scott; "Roses," again, by Julia Dillon, were some of these. Miss Clara W. Lathrop's pastel, "A Window of Primroses," pink-flowered, Chinese primroses, in pots, was more of a picture than most studies of the class, the effect of light coming from the back being well felt and rendered. Mrs. J. Francis Murphy's pretty landscape, "Among the Weeds;" Mr. Homer D. Martin's modest yet glowing "Normandy Landscape;" Mr. George H. Smilie's "September Afternoon;" Mr. Malcolm Frazer's very promising "Still-Life," deserve more than mere mention. Miss Harriett B. Kellogg's pretty "Rosamond" holds a pink rose which gives the note to an harmonious combination of gray greens and reds. Our valued contributor, Miss M. L. Macomber, whose decorative designs have long been a feature of The Art Amateur, sends a very refined little painting called "St. Cecelia," quite charming in its sincerity. The inspired musician is seated at a quaint organ, which she is playing to the accompaniment of an angel, who is apparently unseen by her. The white and lavender of the costumes, the flesh tints, and a background of bronze green, relieved by the gold of the halos and of the organ pipes, make up the color scheme.

Several interesting pictures remain to be noticed, but we can do little more than name their titles and their painters. There are, among others, Mr. John A. Frazer's pleasant, sunny landscape, fairly fragrant of "May Time;" Kruseman Van Elten's carefully studied gray-toned "Spring Showers;" Edward Moran's "First Ship Entering New York Harbor, September 11th, 1609;" Leonard Ochtman's dreamy autumn scene, "Along the Mianus River;" Charles C. Curran's cows in the lush grass on an "Early Morning in June;" Mrs. J. Francis Murphy's pretty landscape, "Among the Weeds;" Mr. Homer D. Martin's modest yet glowing "Normandy Landscape;" Mr. George H. Smilie's "September Afternoon;" Mr. Malcolm Frazer's very promising "Still-Life." "Love's Token," by Orrin Peck, shows a rather pretty girl leaning against a garden fence, where she has found a love letter. The luxuriant garden growth, pumpkins and apple-trees, and the picturesque thatched roofs of the cottages beyond make a fit setting for her buxom figure and smiling face. We must find room for at least the names of T. W. Dewing's "Girl in Blue;" Lee Robbins's "Portrait of the Painter;" C. Austin Needham's "Mott Haven Canal," not a picture, certainly, but a very good study; "The Choir Boys," a decorative painting of a church interior by Mr. Blashfield; Paul de Longpré's "Basket of Purple Lilac;" Carlton T. Chapman's "Five o'Clock at St. Ives," an evening view of a French fishing town; Edward Brooks's "A Clearing," a sunny bit of landscape; Clifford P. Grayson's "Idle Hours;" Mary Buttes' "A Study," and Rosalie L. Gill's "Violetta," both female heads; and Frank W. Benson's "By Firelight," a slender girl in black in a white-and-gold room, with no light but that from the fire. "The Statue of Abraham Lincoln," by Mr. John Rogers, is, so far as we know, the only dignified and worthy representation of the great President. He is seated, and holds a map in one hand and a pair of compasses in the other. Mr. Hartley sends a strikingly good portrait bust of John Gilbert as Sir Peter Teazle. Paul W. Bartlett's "Study of the Nude" is an ugly but powerful figure of a young Indian performing in a grotesque dance. Messrs. St. Gaudens, Ward, Warner, Weir and Thompson exhibited nothing.

## THE METROPOLITAN MUSEUM REOPENING.

AT no former season have there been more numerous, or, in certain ways, more important changes at the Metropolitan Museum of Fine Arts than are to be noticed at present. The large hall is now completely filled with architectural casts and models. Among the latter are Mr. Chipiez's restoration of the Pantheon of Agrippa, and a large model of the Cathedral of Notre Dame, the latter, as yet, lacking its picturesque abside and the modern yet hardly less interesting sacristy, one of the principal works of Viollet-le-Duc. We confess that to us models on a much smaller scale than these, and occupying proportionately less room, would be just as acceptable. No model on a scale less than that of the original can possibly give a fair idea of it. But it

is plain that the average visitor derives some kind of satisfaction from a representation that he can walk around and look into that he could never get from photographs, still less from plans and measurements. We can fully share his pleasure in looking at a cast like that of the front of the caryatid porch of the Erechtheum, or the newly erected reproduction of the Lysicrates monument. The latter is shown one half in its exact present condition, one half as a restoration. The original, it is hardly necessary to say, is one of the two earliest known specimens of the Corinthian style, and one of the best preserved. It is, properly speaking, a pedestal about thirty-four feet high, square at the base, circular at top, with a conical roof bearing an elaborately carved acanthus ornament on which was placed the bronze tripod, the prize of a dramatic contest, to support which was the object of the whole erection. The sculptured frieze which runs around the cornice will be found in duplicate in the alcove opposite, where it can be more easily examined. We have already spoken of the fine collection of Oriental porcelains, lacquers and other objects, Greek and Roman antiquities, Persian and lusted faïences bequeathed to the Museum by Mr. Edward C. Moore. It is lodged in the room formerly occupied by the collection of electrotpe reproductions from the Hermitage Museum. In the long corridor connecting the new and the old galleries of paintings will be found a case full of Roman antiquities—fragments of fresco, mosaic, carved marble and terra-cotta—presented by Mr. Marquand. The collection of gems which so long occupied the centre cases of the Gold Room has been removed, and the Lazarus collection of fans, which has taken its place, can now, for the first time, be properly appreciated. Among the latest gifts to the Museum by Miss Lazarus is a fine old porphyry vase, beautifully carved and richly mounted in ormolu. Some curious Aztec relics in gold and silver fill one of the corner cases. Among the new pictures are Mr. H. S. Martin's "White Mountains," Mr. Tarbell's "Violinist" and Mr. Coffin's "The Rain." On the ground floor we should have noted that the collection of musical instruments has received many additions in the shape of highly ornamented Arab, Hindoo and Turkish guitars, mandolins and lutes.

AT Schaus's are, or were recently, a fine Daubigny and a no less characteristic Diaz. The former is an evening scene of a village on the Oise, the green banks sloping to the river, in which are reflected the white houses; a few ducks are disporting near the foreground. The Diaz is a soberly colored "Autumn," with a very fine sky, which, from a rift in the clouds, sends a shaft of light into the foreground and reveals the figure of an old woman with fagots trudging along a path in the woods which seem actually to rustle with the yellow leaves on the branches, now far advanced in decay and ready to fall. There is also a Troyon, very characteristic in composition, showing cows, a donkey, sheep and a dog advancing toward a stream in the foreground, with two peasants bringing up the rear. Among American pictures must be noted "La Bergère," a vigorous example of Ridgway Knight. She is painted so that "one could see all 'round her," as the saying goes. She stands in a beautiful landscape, which looks like the neighborhood of the artist's home at Poissy.

BONNAT's great picture of "Samson" at Schaus's in itself would repay one for a visit to the gallery. The conflict with the lion is the episode represented. The champion is a young man of a powerful athletic type, and entirely nude. He has surprised the lion in his lair in a rocky valley, and has crushed him to earth under his knee, while with both hands he tears asunder the monster's jaws. The work is treated in a decorative manner, the academically correct outline being allowed to stand, and the modelling being given to a great extent by cross-hatching. To be properly appreciated the work should be seen from a greater distance than is possible in the gallery. Among the lesser works which we noticed is an excellent Knaus, an old man presenting a letter; a snowy street in the outskirts of a French town, by Luigi Loir, and a wide view of stream and meadows, with many small figures and cattle, by Jan Monchablon; also proofs of an etching after Detaille's "To Battery," a regiment of hussars hurrying to the front over rugged ground. Of "A Normandy Shrine," by Camilla Homer, only 125 proofs have been taken. It is a marshy landscape by moonlight, with the two towers of a church in the distance.



## THE SALON OF THE CHAMPS ELYSÉES.



**PROLONGED** careful and even painful study of the Salon of the Champs Elysées has convinced me that we must not look for new geniuses in this exhibition. There is no single picture that represents a great and original effort, no work that will become the talk of the town, no achievement that will attract irresistibly either by its

beauty, its novelty or its strangeness. The average of respectable mediocrity persists unruffled from room to room. The best paintings are repetitions of pictures that we have seen over and over again during the past fifteen or twenty years. The general impression which we gather from the exhibition is that of an interminable repertory of contemporary anecdotal life—as it were, a colored illustrated newspaper, with its various departments of town life, rural life, high life, low life, fact, fiction and every-day allegory.

The public favorites are fairly but not brilliantly represented. M. Bouguereau, having been asked to honor Chicago with another of his works, has painted for Mr. Yerkes a smooth and exquisitely washed young woman around whose head cupids swarm and threaten with their arrows. The young woman is a brunette; the cupids have blond hair; and the "Wasps' Nest," as M. Bouguereau ingeniously entitles his picture, is located in a green landscape beside a pond. This picture is perfect in its kind; its composition and execution are beyond criticism; the charm of it is accessible to the multitude; and its happy and wealthy proprietor cannot fail to receive the congratulations of his friends and townsmen. M. Jules Breton exhibits two pictures of equal interest. One represents the noonday rest of hay-makers, and contains four figures—a man recumbent and drinking, a woman leaning on a rake, and two other women lying on the grass and eating cherries. The other represents two women washing clothes on the sea-shore, while a third woman, standing, knits and talks with them. M. Jules Breton, as all know, is a poet as well as a painter. M. Detaille has painted for the State an episode of French military glory, the "Capitulation of the Garrison of Huningue in 1815." M. Henner, as a matter of course, exhibits a "study" which, also as a matter of course, represents the brilliant flesh of a nude female recumbent upon vague and contrasting obscurity. He also exhibits a portrait of a general, which is an admirable piece of painting. M. Jules Lefebvre is represented by the portrait of a gentleman and by "A Daughter of Eve," which, being interpreted, signifies a nude female reclining under the shadow of a great rock and sucking an orange. M. Cormon, irresistibly fascinated by prehistorical researches, has painted the funeral of a chief in the age of iron, when cremation was already in vogue. M. Luminais, whose tastes are more modern, depicts Frankish chiefs of the fourth century of our era crossing a river on a raft. M. Tattégren has painted for the city of Paris an immense picture of the entry of Louis XI. into Paris in 1461, showing the king passing along the Faubourg St. Denis, and admiring three damsels undisguised as mermaids, and standing up to their waists in water in the basin of a fountain.

The portraitists of note are M. Bonnat, who has painted a lady of great wealth in a sumptuous gown, and a portrait of M. Ernest Renan, with his voluminous head and his repulsive finger-nails. M. Renan is not physically beautiful, but in real life he looks less like an anatomical preparation than the image which M. Bonnat has painted with his usual constructive power. Nevertheless, this portrait will inevitably have a great "succès de curiosité."

M. Munkacsy has a portrait of Mrs. Pulitzer, which is excellent of its kind—that is to say, a complete achievement of this artist's ideal of a portrait. M. Paul Dubois, the eminent sculptor, has two portraits that are excellent in a similar way. M. Roybet's portrait of M. Prétet and his portrait of a lady are beyond praise so far as brilliant painting is concerned. MM. Machard, Maillart, Gabriel Ferrier, Raphael Colin, André Brouillet, Clairin, Thérèse Schwartz, Thévenot, Lavery exhibit more or less remarkable portraits, and M. Chartran is represented by a portrait of the Pope Leo XIII. painted from life in the Vatican last year—a portrait which, thanks to various reproductions in all kinds of engraving, will bring its author a profit of more than half a million of francs. It is withal a remarkably fine picture, and worthy the success which it will obtain.

The decoration of the new Hôtel de Ville has contributed a certain number of large canvases to this year's Salon. At the head of the staircase is a ceiling by M. Aimé Morot, the subject of which is French dancing from the earliest times to the present day, including primitive dancing—the pavane, the menuet and the modern valse. M. Morot, I regret to say, has not had the courage of his subject, and his résumé is unfortunately incomplete, inasmuch as it does not include the eccentric dancing of the Moulin Rouge and the Jardin de Paris. M. Benjamin Constant has out-Besnarded Besnard in the decorative coloration of his ceiling for the Hôtel de Ville, "Paris Inviting the World to its Fêtes," and if a Medal of Honor be awarded this year, it will doubtless be to the author of this brilliant effort. In contrast with the special technique of this ceiling, M. Benjamin Constant exhibits an excellent portrait of the gentleman whose name is connected with that popular and salutary beverage known as "Heidsieck's Dry Monopole." M. Gabriel Ferrier's ceiling for the Hôtel de Ville represents flowers in an allegorical manner—flowers and women, women and flowers, pretty flowers, pretty women, pretty colors. M. François Flameng's ceiling for the same edifice represents Olympus and its presumed inhabitants according to the Homeric mythology. All these ceilings are hung as if they were pictures, but they are painted to be looked at from below, so that it is difficult to form a satisfactory idea as to their excellence, which is probably incontestable.

To resume the enumeration of the more noticeable works of the exhibition, we may mention M. François Flameng's "Le Repos en Egypte," a triptych with a mediæval town in the background and mediæval angels playing upon instruments of the same epoch. This is a pleasant imagining of a fascinating subject, very prettily treated, but not wholly devoid of affectation. M. Raphael Colin has made a great effort in the pursuit of beauty in his large picture of nude women dancing on the sea-shore. Unfortunately, while treating the women decoratively he has studied the sky scientifically and realistically, so that his work is not harmonious and not wholly successful. M. Henri Martin has repeated the note that he struck in his last year's picture, "Chacun sa Chimère." This year he shows us "Man between Virtue and Vice," being a new combination of the elements which he used last year. M. Pierre Lagarde remains distinguished and poetical in his picture of St. Martin, but he abuses grayness, and perhaps the glorious days of gray painting are now over. M. Lynch has a very charming and elegant decorative panel representing a modern lady in white, in a pale green landscape. M. Maignan has painted a vast and powerful picture of Carpeaux dying in his studio, while the beings born of his genius pass and give him the farewell kiss. The phantom figures of the fountain of the Luxembourg gardens, of the group of "La Danse," and of the high relief of the Pavillon de Flore are depicted with remarkable felicity in this curious and impressive picture, to which the Medal of Honor may be awarded if M. Benjamin Constant fails to carry it off. M. Luc Olivier Merson has two very delicate pictures, "The Annunciation at the Well" and "L'Homme et la Fortune."

The landscapes with or without cattle are abundant and good, but none are deserving of special mention; we have seen similar landscapes in previous salons, and we shall doubtless see others of equal merit in the salons to come. The painters of the best pictures of this category are Nozal, Jan Monchablon, Pelitjean, Tazuin, Tanguy, Adrien Demont, Dieterle, Dessar, Vayson, Bouchor, Barillot, Julien Dupré, François, Didier-Pouget, Vital Couturier, Moteley, Guillemet, Jourdeuil, Fauvel, Pointelin, Quignon.

The Americans are represented fairly as regards numbers at the Salon of the Champs Elysées, but their works are in no case of striking brilliancy. The most completely excellent American picture is Mr. Ridgway Knight's "Premier Chagrin," the subject of which is two girls sitting on a wall, with the Seine and rolling landscape in the background. Mr. Walter Gay's "La Messe en Bretagne" is an important and successful effort, though I cannot refrain from remarking that the subject of peasants in church is somewhat hackneyed, having been adequately treated in former years by Mr. Gari Melchers and by M. Dagnan-Bouveret. Mr. Walter MacEwen sends a large picture called "Les Sorcières," which has a certain dramatic interest, but which does not reveal any marked artistic individuality. Nevertheless, the effort is considerable and the result respectable. Mr. J. McClure Hamilton exhibits a portrait of Mr. Gladstone in the Bastien-Lepage style executed with the smallest possible quantity of paint and of color. Mr. Hermann Hartwich figures on the line

with Washerwomen along a river bank in Lombardy. Mr. Henry Mosler continues to paint Breton interiors and festivities. Mr. Peter A. Gross is an excellent landscapist of the unimaginative school. Mr. Carl Gutherz figures on the line with a vulgar allegory called the "Angel of the Tomb," in which work the mean and peevish face of the angel suggests on the part of the model long years of boarding-house privation and cod-fish balls. The brothers Frank W. Du Mond and Frederick Melville Du Mond are very talented, and their efforts manifest a certain distinction and selection—qualities that are not common in the pupils of Julian's Academy. Mr. Melville Du Mond occupies a conspicuous place with his "Legende du Désert," a very clever student's picture. Mr. Truesdell figures on the line with two pictures of cattle; Mr. H. Bisbing's picture of cows has received the same honor. Mr. Charles Sprague Pearce exhibits a pleasing picture of "The Annunciation" and a commonplace portrait of the sculptor Bartlett. Mr. E. L. Weeks has an important Indian picture, "Burial of a Fakir." Mr. Bridgman sends a large and confused picture of Pharaoh's army crossing the Red Sea and a nude study called "Songe." Mr. Thomas Shields Clarke's "Night Market in Morocco" is clever and striking. Mr. Walter Nettleton, in his pictures of "December Sun" and "A Lane," imitates the late Bastien-Lepage even to the manner of writing his signature, forgetting that Bastien-Lepage has gone out of fashion long ago, and that gray colorless painting and "plein air" are nowadays old stories, in which people do not take a deep interest. Mrs. C. E. Wentworth, pupil of the late Cabanel, occupant of the house and studio of the late Cabanel, has painted a picture containing three views of the same model costumed as a nun, life-size. This wonderful work is hung on the line in proof of the politeness of the hanging committee. Mr. E. H. Blashfield's "Christmas Belle" does not greatly add to the interest of the room in which the picture has been hung.

With the most indulgent intentions possible it is difficult to call special attention to other pictures by American artists. I can only mention briefly Mr. Julius Stewart's "Roba di Scirocco," Mr. Julian Story's elegant little portrait of a lady; Mr. Henry Bacon's familiar deck scene, an American girl watching the pilot boat approach; Mr. John Smith-Lewis's "Cutting Seaweed in the Bay of St. Malo;" H. Edwin Scott's "Peasant Family;" Mrs. E. W. Roberts's "Blessed are they that Weep," a picture of two widows in church, conspicuously hung on the line; Mr. Paul Peel's "Twins," hiding behind a screen to escape the morning bath; Miss Elizabeth Gardner's "Escapade," which is destined to be the joy and glory of a Chicago collector; Mr. R. Hinton Perry's portrait of a lady in black, well placed on the line; Mr. W. Dana's marines; Mr. E. J. Couse's "White Captive," together with pictures, studies and portraits by Messrs. Simon H. Vedder, Harry van der Weyden, S. Seymour Thomas, E. Boyd Smith, Ch. J. Thériat, R. M. Root, Winthrop Ramsdell, H. R. Poore, R. H. Perry, E. Parton, Louis Loeb, W. R. Leigh, A. B. Koopman, D. F. Boyden, Harry Finney, F. A. Bicknell, J. T. Harwood, H. Gardiner, J. W. Cunningham, Sergeant Kendall, Miss Shirley Turner, Mrs. Ida Waugh, Mrs. R. P. Danielson, Mrs. E. M. Baldwin, Mrs. Hutchcraft Hill, Mrs. M. Spiller Holt, Mrs. Harriet Holbrook.

In the sculpture section America is represented by Messrs. Douglas Tilden, John Red, Bela Pratt, Ch. Pike, G. D. Peterson, S. W. Neill, John Donoghue, J. Flanagan, F. Melville Du Mond, D. C. French, Miss R. J. E. Mathews and Miss K. M. Cohen, none of whose works demand special notice.

The French sculpture this year is as weak as the painting, and there is no extraordinary work to be admired or criticised. M. Falguère does not exhibit. M. Mercié's marble for Cabanel's tomb is a hackneyed subject. M. Frémiet's bas-relief life size of the Comte Olivier de Clisson is noble. M. Roulleau exhibits a gigantic Jeanne d'Arc on a galloping horse; M. Bartholdi, a colossal bronze group of Washington and Lafayette, which Mr. Joseph Pulitzer of New York intends to present to the city of Paris; M. Auguste Cain, an immense bronze group of tigers fighting, and M. Alfred Boucher, a beautiful marble statue, "Rest." Probably the most successful group in the sculpture garden will prove to be the marble "Pygmalion and Galatea" by the eminent painter, M. Gérôme. This group is charming, and its attractiveness is increased by the fact that the marble is colored, the flesh of Galatea being rose, the hair blond and the eyes tinted, while the hair and garment of Pygmalion are likewise in polychrome.

THEODORE CHILD.







UNDER GREEN BOUGHS." CHARCOAL DRAWING FROM NATURE BY ACHILLE DIEN.

MRS. RHODA HOLMES NICHOLLS.



NE who takes up the study of heredity soon discovers that not only small talents, but the greater ones as well, and even genius, as often descend through the female line as by the direct sequence of those who give families their names. Tendencies and tastes are gathered up in the frail vessels as well as the strong, and are passed on

from mother to son and from father to daughter, often appearing in unexpected places, and puzzling those who would account for the possession of the gifts.

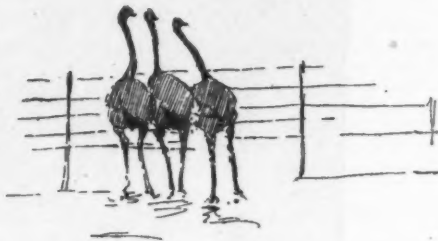
Rhoda Carleton Marian Holmes was born in Coventry, England, but lived most of the time until she was ten years of age in the sea-side town of Littlehampton, Sussex, where her father was vicar of the parish; then passed the remaining years up to young womanhood in Hertfordshire. The artistic taste of Miss Holmes's ancestors had been restricted, as records seemed to prove, to a single member, her maternal grandmother, whose water-color paintings and embroideries excite admiration even now; but Rhoda Holmes herself showed no inclination for art in her childhood, gave no sign of promise during her days at boarding-school, where she copied conscientiously the "flats" selected by her drawing-teacher, and when, after leaving school, she entered the Bloomsbury School of Art in London, it was to pursue art solely as an accomplishment. She passed quietly and without special distinction through the elementary classes, and then tried, without any very ardent hope of gaining it, for the "Queen's Scholarship," a prize of forty pounds a year bestowed for three years successively. To her astonishment, the young girl won the prize as a reward for the best collection of work done during the school year, and in addition received the unusual compliment of a gift of ten pounds from the private purse of the Queen, to whom Miss Holmes's drawings and paintings had been sent for approval.

From that time, perhaps, may be dated Miss Holmes's artistic career. Fortunately for her, she had sympathetic parents, and had no struggle with poverty to go through at the outset. At the end of the first year of her scholarship she resigned her right to it, and left England for a three years' course of study in Italy. At Rome she studied the human figure in the studio of Cammerano and landscape in that of Vertunni, besides attending the general evening classes of the Circolo Artistico. At the Circolo, as the reader may know, the students are almost always "arrivés," or professional artists, whose number is limited to thirty. No general

instruction is given, but the artists teach, criticise and aid each other as they sit two hours every evening before the living model. No student has the same place two evenings in succession, and thus neighbors change, and with them advice and instruction. The sketching is done in water-color, and necessarily the studies must be dashed off swiftly and freely.

Mrs. Nicholls says that the most profitable period of her artist life was the winter of 1881, when she painted at the Circolo one evening beside a Spanish artist, who gave her hints of Fortuny-like color, another beside a German, who looked after her "tone," still another beside a Frenchman, who told her traditions of the studios of Gérôme or Carolus Duran, and again beside one of her compatriots, who aided her in getting the best

gherita personally complimented Miss Holmes, and on another occasion expressed great admiration for her paintings, one of which she pronounced remarkable.



"THE EDGE OF A RAVINE, SOUTH AFRICA."

DRAWN FROM HER PAINTING BY RHODA HOLMES NICHOLLS

that this cosmopolitan school afforded. At the first public exhibition of her work in Rome, at the annual display of the Societa degli Aquerellisti, Queen Mar-

From Rome the young artist went into a strange desert land, lacking traditions and picturesque ruins, and merely paintable for the sensuous charm of rich, warm color and forms moulded and bronzed by tropical and barbaric elements and habits. Miss Holmes had a brother engaged in ostrich farming about one hundred and fifty miles from Port Elizabeth, in South Africa, and here the artist and her mother remained a year among the Kaffirs and ostriches of the great Karoo desert. There were said to be schools of art of some strange kind in Port Elizabeth and Cape Town, but Miss Holmes never saw an artist during her stay in the Dark Continent, and found that art was a sealed book to almost every one there. The scenery and atmosphere of the Cape country are often compared, by those who are competent to judge, to those of the Holy Land. The vast desert, bordered by misty ranges of mountains, the cloudless azure skies, the seemingly infinite stretches of parched vegetation were a new revelation of nature to her European eyes. Her home was particularly foreign and striking—low, flat-roofed and whitewashed, with enclosed court-yards and arched doors, all reminding her of the patriarchal dwellings and picturesque khans on the plains of Palestine. A great part of the artist's time was spent on horseback, following her brother in his pursuit of the wild game of the desert. Artistically she occupied herself with sunlight effects and the mistless reaches of pure atmosphere. The open air was her only studio, and there she painted figures—the haughty Kaffirs, when she could induce them to pose—landscapes, cattle, ostriches, always as literally as she could see them, and laid up a wealth of rough sketches for future use.

During her return voyage to England Miss Holmes met with an accident that prevented the finishing of her picture for the Royal Academy of 1883. The year before she had had one hung on the line—one of those Venetian subjects we have come to associate so brilliantly with her name; Venice having been her summer resort during the years she was in Italy. In Venice she met her American husband, Mr. Burr H. Nicholls,



"ON AN OSTRICH FARM, SOUTH AFRICA."

DRAWN FROM HER PAINTING BY RHODA HOLMES NICHOLLS.



an artist who also was attracted there by the brilliant sunlight and color. They were married the next year in England, and soon afterward sailed for this country.

Mrs. Nicholls's first work that attracted attention in this country was a little bit of Venetian scenery shown in the exhibition of the Society of American Artists. Since that time her work has occupied a prominent place in the principal exhibitions. In 1885 she was awarded a silver medal at Boston, and in 1886 a gold medal by the American Art Association for her picture entitled "Evening Bells," well known to the public through the etching by James King. Another painting of like character is "The Scarlet Letter," a large water-color shown at the American Water-Color Society's exhibition in 1885, and from that date Mrs. Nicholls has added to

Amateur will have given a good idea of the vigor and broad handling that distinguish her work. Last year we published an account of her method of painting, as illustrated by these color plates, which we thought more useful to students than finished pictures. Water-color is Mrs. Nicholls's favorite medium, but she has produced much excellent work in oil. Her preference in subjects so far as locality is concerned, seems to be for old-time Venetian scenes. Mrs. Nicholls finds the region about New York rich in material for pictures, and says she has never seen finer landscapes nor more paintable subjects generally than are to be found in America.

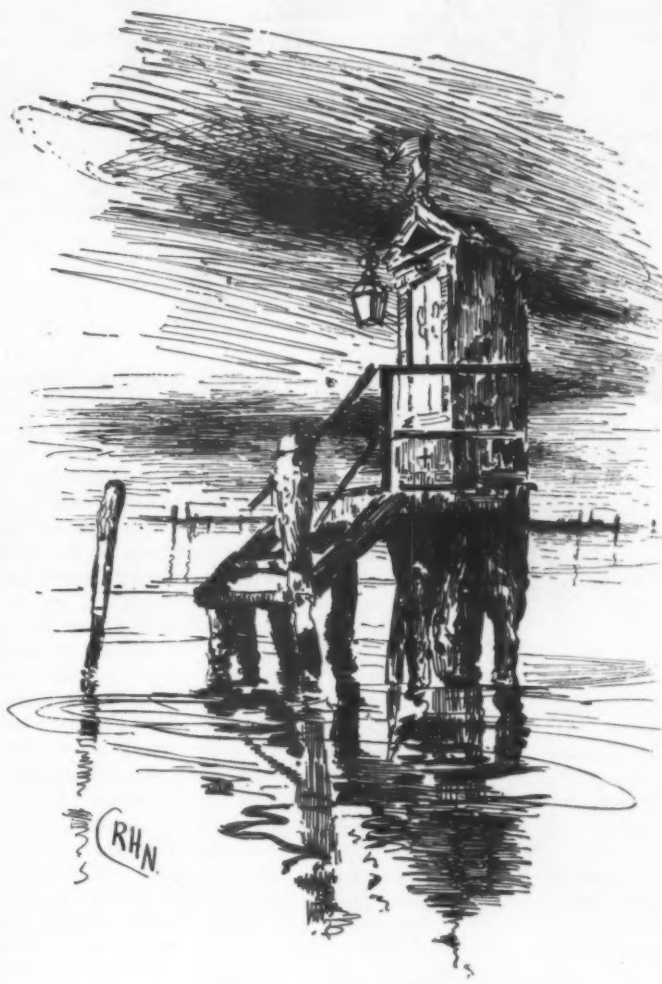
A TRAVELLING correspondent of The Art Amateur writes: "The inhabitants of Marken have preserved their original dress and customs in spite of the progress that has been made in other parts of Holland. They never marry off their little domain, and live and dress in just the primitive style of their fathers before them. The women wear rich, bright colors in petticoat and jacket, with rare embroidered waistcoats, white sleeves and close caps, while from their temples hang two curls, long

ture, such as Gerard Dow loved to paint. Cleanliness is carried to a height here, and we asked if we might not take off our shoes before entering the spotless houses. The natives always leave their sabots outside



"A QUIET CORNER IN ST. MARK'S."

DRAWN FROM HER PAINTING BY RHODA HOLMES NICHOLLS.



"A SHRINE ON THE LAGOONS, VENICE."

PEN DRAWING BY RHODA HOLMES NICHOLLS.

her laurels the generally conceded opinion among artists that she has no superior in this country in the power of handling water-colors. This judgment has been emphasized by her election as Vice-President of the New York Water-Color Club. The accompanying pen-and-ink sketches will give some idea of Mrs. Nicholls's range of subjects, while fac-similes of water-colors in The Art

or short, yellow or gray, as the age betokens. The tiny babies are, with the exception of the curls, dressed just as the grown people, and some of the tots of three or four years were too lovable for anything. In one house the baby was sleeping behind the curtains that hid the bed built into the wall, and, as the mother pulled them aside for us to see her darling, it was a real pic-

ture, and walk about in stockings. The laborers were hay-making, and formed a brilliant group of blue-dressed men and women, tossing the greenest hay imaginable, while sail-boats flitted in the distance. Sailing back in a stiff breeze, we were amused at the use of the fin-like "side-boards," which the boatmen hoist up and down on different tacks, to act as a sort of



"EVENING ON THE LAGOONS, VENICE." PEN DRAWING BY RHODA HOLMES NICHOLLS.





keel. The next day we were up at seven o'clock, en route, by canal, for Edam and Volendam. The days of slow traveling are over in Holland, and though the canals remain in their primitive loveliness, the delightful, lazy tow-boats have been replaced by impertinent little steamers, with small cabins and open decks. They indeed make the journey in better time, but not in half so charming a manner.

We took our seats with the North country peasants for 30 cents, and soon were spinning along between the dykes. A big hand-cart of flowers stood in front of us, and we inhaled the delicious fragrance of mignonette and heliotrope all the way along. The mists were still hanging in the distance, and the scene was exquisitely beautiful. At the pretty bits on the sides of the canal, out came the sketch-books, and we were soon friends with all the passengers, whose admiration found vent in the long "So-o-o-o! ah-h-h," as they recognized a boat or a windmill depicted upon the paper. For two hours we went turning and twisting up the canal, through locks and under bridges, passing windmills by the dozen and little farms tucked away behind the dykes; an occasional treykhut calling out "Goot morgen" to us as we passed its lazy progress. Numerous peasants were walking on the tow-path, the fields melted away into the hazy distance, where the spires of a town were just visible. We had resolved ourselves into exclamation-points before the trip was done!

#### THE PALETTE IN PORTRAIT PAINTING.

SET your palette in such a way that an artist, by looking at the mere complexion, as it were, of the colors there prepared, might know at a glance that the subject was fair or dark for whom it was set. When this is in readiness to begin work, and the well-drawn head is on the canvas before you, "laid in" with a flat wash of turpentine, burnt Sienna, and black, as directed in a previous chapter, take your brush well filled with pigment and "block in," with as large a vision as you are capable of, the dominant effect of color.

Having already done some of the work on the palette by carefully setting it in key with the subject, this lifting of the tints from the palette to the canvas may be done with more deliberation than is generally supposed. A cool head is very necessary; so whatever will tend to keep the mind in good working order is of itself valuable; and I know of nothing that will contribute more to this than a well-ordered palette. Confusion here means confusion of the canvas. Perhaps no better proof of this can be found than in the appearance, after a few hours' work, of the palette of an experienced painter and that of the tyro.

The tendency in the beginner to paint in a gray, colorless key must be guarded against. This tendency, I am convinced, comes as much from the lack of a good system of setting the palette as it does from want of color instinct in the student. The excitement and confusion of mind incident to searching "all over" for the right combination of hues finally destroys the susceptibilities by over-fatiguing them. The tone also becomes deadened by an over-combination of tints.

The fewer colors used to secure a certain tone, the more active and brilliant the tone is likely to be; and it is a good practice to experiment in this way. Try to reach the actual tone you desire by employing as few pigments as possible to give it in its fulness.

Very often several more tints than are actually necessary enter into the production of some given tone—only to its detriment, however.

Directness in this, as in other things, is an element of power. The great painters were powerful from the splendid knowledge they possessed of the resources of the palette. On that square or oval piece of board lay, lurking, tones that move the soul, the purer, the more powerful. Resonance, tenderness, gayety and gloom lie side by side. The very action of manipulation may bring into existence new combinations that entrance. The artist drags his brush across these colors, and light springs out of darkness, or day sinks into night.

Wonderful hints, stimulating to the imagination, new revelations of the possibilities of color are disclosed to the earnest searcher. Force and subtlety, delicacy and vigor are all within the range. It would seem that every aspect and mood of nature that affects the mind may somehow be expressed, after securing the forms of things, through this medium of color, so fine, elusive, intangible, and yet so real.

Perhaps there is no more evasive element in the whole subject we are discussing than this very one of color. It is so personal, so much a matter of feeling, instinct, that the writer is conscious of the impossibility of conveying more than hints and suggestions regarding it. But these need not be valueless if the pupil is capable of supplementing them, by practice, in such a way that some light may be gained that will lead to a fuller knowledge of the resources of his palette. It may be that a colorist is born and not made. It very likely is so. Practical hints, however, are always useful, and there is much that is practical in the mere method of manipulating color.

FRANK FOWLER.

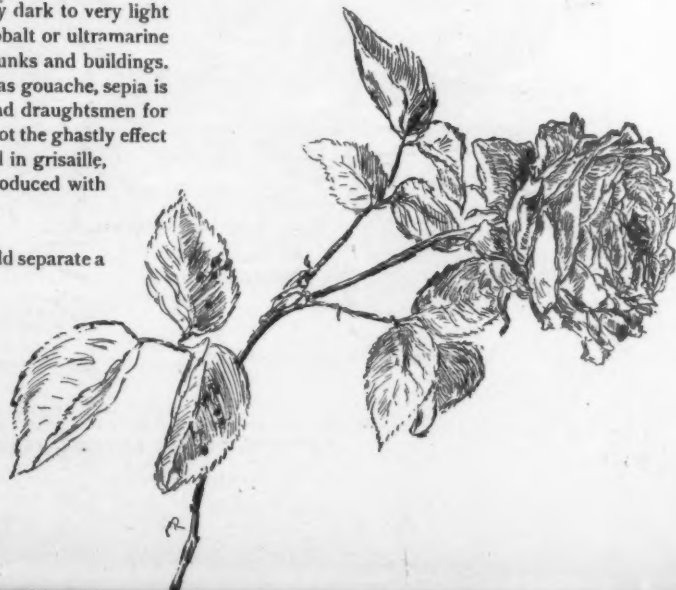
SEPIA, the color which, after India ink, is most used in monochrome sketching, is the dark liquid which is ejected by a certain species of cuttlefish to form a protective cloud in the water when it is escaping from its enemies. It is fished for on the coasts of France and Italy. Its natural tone is a very dark brown, approaching black. When subjected to the action of fire, it becomes of a much warmer, and at the same time lighter brown. The two sepias and India ink give a range of tints, from brown to gray, possessing all the qualities that water-color pigments should have, in the highest degree. They are transparent, flowing easily, and afford the most subtle gradations from very dark to very light tones. Natural sepia mixed with cobalt or ultramarine gives the best grays for rocks, tree trunks and buildings. Mixed with Chinese white, and used as gouache, sepia is much in vogue among designers and draughtsmen for photographic reproduction. It has not the ghastly effect of India ink or lampblack when used in grisaille, and its tints are such as may be reproduced with fidelity in photogravure or phototype.

THERE is vast difference that should separate a picture from a panel of applied decoration. In the panels of a piece of furniture or the spandrels of an arch, you do not wish to simulate windows looking into atmosphere and space. In such a position, the impression of the flat surface must be preserved.

IN speaking of art study abroad, Mrs. Sargent Florence said recently: "Young American women going to Paris to study without acquaintances to take charge of them, will find it best to go direct to some respectable 'pension' or boarding-house in the Latin quarter. There are many such, in which, while one may not be very comfortable, useful acquaintances may be made with other artists, and one may look about for better quarters. The Latin quarter is just south of the Seine, in the central part of the city, and is convenient to all the best schools, including the Beaux Arts, the Luxembourg, the Pantheon, the

Sorbonne (with Puvis de Chavannes' paintings); the principal libraries, Notre Dame, etc., are within walking distance. The quarter is almost given up to students, and everything is accommodated to their ways and needs. There are a great many foreigners: people are used to them, and no advantage is taken of their peculiarities. As soon as convenient, however, it will be found best to hire a studio, with a sleeping-room attached; or, if there are two young women together, one with two rooms may be easily found. Rents in the quarter are reasonable, especially if compared with rents in other parts of Paris, and the rooms are very neat. Landlords and tenants are very strict with one another, and it is necessary to carefully read the lease, and to see that it be made to conform with what you desire in every particular before signing it. If you wish to make alterations, for instance, however slight, you must see that there is a clause in the lease empowering you to do so, otherwise you may find yourself obliged to pay dearly for your improvements on leaving. Americans especially need to be cautioned on this point. Another is that it is very politic, not to say necessary, to be on good terms with one's 'concierge.' A gift of eight or ten francs on taking possession, and about the same at New Year's, is customary. For this many small services will be rendered and many small annoyances will be saved to the tenants. If these two points are attended to no unpleasantness of any sort need be dreaded. A studio with both sleeping-rooms and sitting-rooms for two ladies will cost from 600 to 1000 francs a year. Good food is rather expensive; but if breakfast and lunch be taken at home, getting supplies from some little 'cr  merie' in the neighborhood, expenses can be kept down to about \$400 or \$500 a year each. I should prefer to send a son to Paris rather than a daughter; but, as a rule, there is no want of respect toward girls or strangers. The charges at the studios are, at Rossi's and Merson's, about 30 francs entrance fee and 30 francs for the season; at Julian's and others women are charged at much higher rates than men. The entrance fee is nominal, but the dues for the season amount to 100 francs or more.

"During the summer vacation it is customary for those who have the means to make a trip to Rome or to some of the provinces. The majority go to Brittany or Normandy; I went south, and I should recommend others to do the same. Take a 'slow train,' third-class, open cars, and get out at the stopping-places and see the country and the life. The latter particularly is very amusing and very picturesque. People do not shut themselves up there, either in their houses or in their own minds. Everything is open and above board, and at every turn one comes on motives for pictures."



## CHINA PAINTING.

TALKS TO MY CLASS.

## IV.—THE PAINTING OF ROSES.

**T**HE plates painted in monochrome at the last lesson must be finished before we proceed to subjects requiring more color. Having laid your colors with great care, your work comes from the kiln in a satisfactory condition. Now hold your two pieces of pumice-stone over the plates and rub them together; then rub the powder thoroughly over every part of the painting with your finger, or else with a piece

We will next take white flowers, as presenting the least complications of color after monochrome. Well painted, they give some of the most delicate and ethereal effects on porcelain. It is a mistake, however, to think that the china will furnish the groundwork of your flower. This should only be made use of for the sharpest of your high lights. You will find no flower of the hue of white glazed china. All flowers have a more velvety surface, and there are as many hues of white as of any color.

We will choose the rose, as always pleasing to look upon, whether in nature or decoration. As double flowers are too difficult for beginners, let us take a single, white rose, like the Cherokee rose of the South. This rose, you will find, contrasted with white porcelain,

fully blended, adding enough of fat oil and turpentine to lay the colors smoothly. You obtain your medium and light tones by laying your shadow tint more lightly. If a deeper shade is required or warmer, a slight touch of red brown and deep purple can be added. You must learn to make all your shadows colder or warmer as they are required; otherwise you will be only a mechanical imitator, and your work will lack that individuality which alone gives charm to an artist's work.

In painting petals, always carry the brush the way of the petals, converging toward the centre; in a rose, with more or less of a circular motion. If your high lights are not sufficiently sharp and well defined, keep for this purpose one of the handles that come for your quill brushes, if they are of white wood; if of cedar,



SPRING FLOWERS. DRAWN BY PATTY THUM.

of fine glass paper. Always do this when your work comes from the fire the last time also.

Taking a little of your color, proceed to repaint your lily. Deepen your shadows a little; be careful to preserve your high lights. You can soften and give a finish in this second painting impossible to produce in the first. Beginners try to acquire this strength in their work by laying the color too heavily the first time, hoping to avoid a second painting. The results are raw tints, hard outlines and most likely crazed and muddy colors. Do away in the outset with the impression that you can do any good work with one painting and firing, and your progress will be far more rapid. When you have sufficient experience in laying your colors, you can often get very pretty effects in simple flowers and conventional designs with one firing.

has a creamy tint; therefore, paint the petals with an almost imperceptible wash of ivory yellow. As it gains strength rather than loses in firing, beware, or you will have a yellow rose.

Grays can be made from a blending of various colors, and you must learn to know your flowers, and whether you want a warm or cold gray for your shadows. Ivory black with a little ochre and just a suggestion of blue or blue green makes a warm gray. For most white flowers, a fine shadow tint is made from apple green or a less quantity of grass green, pearl gray No. 6, neutral gray, a little brown green No. 6 and a tiny amount of yellow brown and the same of yellow ochre. You must learn to find your own proportions, by seeing the effect as you add each tint. Always rub them on your palette most thoroughly with your bone knife till

then a white wood stick the same size, sharpened to a point, to remove any superfluous paint. For the centres and stamens, use silver yellow for lights, jonquil yellow, or mixing yellow, shaded with a little grass green, and a touch of brown green, and even a dash of yellow brown; dot the anthers with the darker shades of these tints. For the leaves, use grass green lightened with mixing yellow for high lights, or even a touch of silver yellow, if you require strong effects. Lay your light tints first, painting only one leaf at a time, and working always from the midrib toward the edge, being careful to accentuate the veins. Use your darker greens for shadows, toned with gray or a little bitumen. When the shadows are very cool or deep, a faint suggestion of black or blue green may be added with good effect.

Lay the young stems with your light greens shaded





with gray or bitumen, and the more woody parts with the darker greens. Preserve your high lights carefully, to give roundness to the stems. Greens, almost without exception, need toning with other colors, or the tints will be too raw. They do not ordinarily lose much in firing, so lay them lightly; but you must do the same with all your colors, however much they lose in firing. Strength and finish cannot be obtained by loading the color in your brush, but by careful retouching when the work is dry and successive firings.

As the contour of the Cherokee rose so nearly resembles the larger spreading

varieties of our Northern wild rose and the dog rose, we can utilize our present study for a lesson in pink, that most beautiful but most tantalizing of china colors—the *bête noir* of beginners. Especially is this so when the only approach to nature in the shade we wish to obtain must be through carmine, as is the case of most of the wild roses. Sometimes English pink will give the more satisfactory result; and for the dainty eglantine or sweet briar, carnation, (rouge chair No. 1) for the outer edge of the petals, carried down over ivory yellow toward the centres. For the rose we propose to paint, we will trust success to carmine No. 1 with a little of No. 2, where the tones are deepest. For the shadows, mix well carmine No. 1 with apple green, which gives you a fine pinkish gray; for the centres, mixing yellow, yellow brown, deep red brown, and a little gillyflower brown gives a fine touch to the anthers; but in place of the latter color may be used a mixture of red brown, yellow brown and bitumen.

You will observe that in all varieties of pink roses the leaves and stems have a far warmer tone than those of the white; in fact, the latter are often decidedly red, as well as the sepals and the under part of the leaves, and especially the sharply notched edges. For stems, you will need red brown and even a little violet of iron, and bitumen, for the woodier parts, and a blending with

these of green for the younger stems. Paint your leaves with dark green, or duck green, olive green, grass green No. 5, brown green and pearl gray, and give the reddish tint with red brown and carmines. The buds, which are one of the most beautiful features of the wild rose, are very deep in color, and may even need a touch of carmine No. 3.

Some pink roses have a decidedly purplish tone, especially among the double varieties, which can be obtained by carmine alone; others have a rich creamy pink, and need ivory yellow with carmine; but remember always its strongly absorbent quality, often causing the other color to disappear altogether, and in the case of the pinks or reds, if mixed in too great proportion, its tendency to fire only a dirty yellow. Without it, if too strongly fired, your carmine may be a decided purple.

In the Supplement to this number of the magazine will be found designs that may be painted according to the directions just given. The blossoms might be rendered in different shades of pink or yellow, or they might be alternately pink and white.

ELIZABETH HALSEY HAINES.

#### LESSONS ON TREES.

##### I.—A TALK WITH MR. GEORGE H. SMILLIE.

THAT a treeless landscape may have charm need not be gainsaid; still, clad in trees, it is at least as much improved as the figure is by drapery. Like the figure, again, landscape is best when only partly draped in soft folds of leafage. Artists have always been most attracted by scenes in which naked crags rise boldly out of masses of verdure, or scattered clumps and lines of trees break up and diversify an open country. Even such a picturesque combination of mountain, plain and river as is seen in the opposite page illustration would suffer greatly if the trees which enliven it were removed; they add a needed element of grace to its otherwise too severe forms. They suggest life and aspiration toward the light; they bind together earth and air. The young landscape painter, it may be said with confidence, gets from trees his first lesson in that transparent symbolism of nature to which so much of our pleasure in landscape is due, just as he first learns what "atmosphere" is to the painter when he seeks to detach branch from branch, and to show that his tree presents to the eye something more than an impenetrable surface.

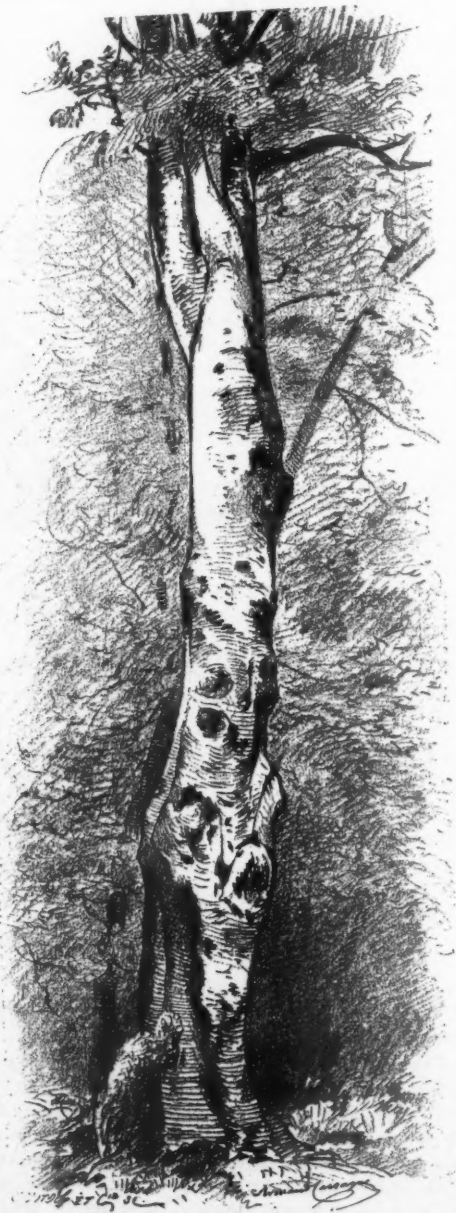
One of our best-known landscapists, and an enthusiastic student of trees, Mr. George H. Smillie, whom the writer visited the other day to get some notes for this article, was particularly careful to point out the close connection between the proper painting of foliage and the look of air, of depth and breathing space which we require in a picture of landscape.

"It is not enough to give a characteristic silhouette," he said. "We must make it apparent that a tree branches toward us and from us, as well as to either hand; we must bring the air into its branches, and before it, and behind it, and all about it. Frequently I have spent hours on some apparently insignificant tree or shrub in the middle distance, laying on and scraping off my color until the wished-for aerial effect was obtained. Yet when obtained it always seems to the spectator to have been got in an instant, by a single stroke of the brush. But there is no luck in it. One will never paint a tree by luck any more than a figure. One must by careful observation and study, continued for many years, make himself master of tree form and familiar with those accidents, both of growth and of light and shade, that cannot be studied systematically. Even then the result often depends upon so little that it may be thought that an ignorant person might possibly reach it through

pure chance. I am satisfied, however, that such is never the case.

"But the student," Mr. Smillie continued, "should not concern himself too much at first about questions of effect. His business is to learn, among other things, tree form and anatomy, and for that purpose I would advise him to begin, say in winter, with the study of trunks and branches. But he need not wait till winter; it is always possible to find a dead tree or one whose lower branches are but slightly hidden by the foliage. Such trees form the best objects of study for a beginner; and if he should come upon an old trunk of a cherry-tree, partly stripped of bark through the ravages of insects and the deposits of gum made by the sap, it will pay him to study it thoroughly."

Let us here, by way of parenthesis, give some short account of tree anatomy, which will make evident the reasonableness of Mr. Smillie's advice. The trunk, the student may happen to know, is made up of bundles of fibres separating to form the leaf-stalks, the twigs and branches, and, at the other extremity, the roots. As they run down the larger branches and the trunk they are generally given a spiral twist, so that, though the smaller twigs of a tree may be quite straight and smooth, the main branches and trunk may be said to be always more or less contorted. The same thing may be observed of the muscles of the body: they wind about the limbs and torso, in very few instances running straight from point to point. This disposition gives an elasticity and strength like that of a cable, and it is very readily



BEECH TRUNK, SHOWING ROPE-LIKE TORSION.

seen, even without stripping off the bark, in trees which are exceptionally spreading, like the beech or oak, or exposed to storms, like our sea-coast cedars. In the oak



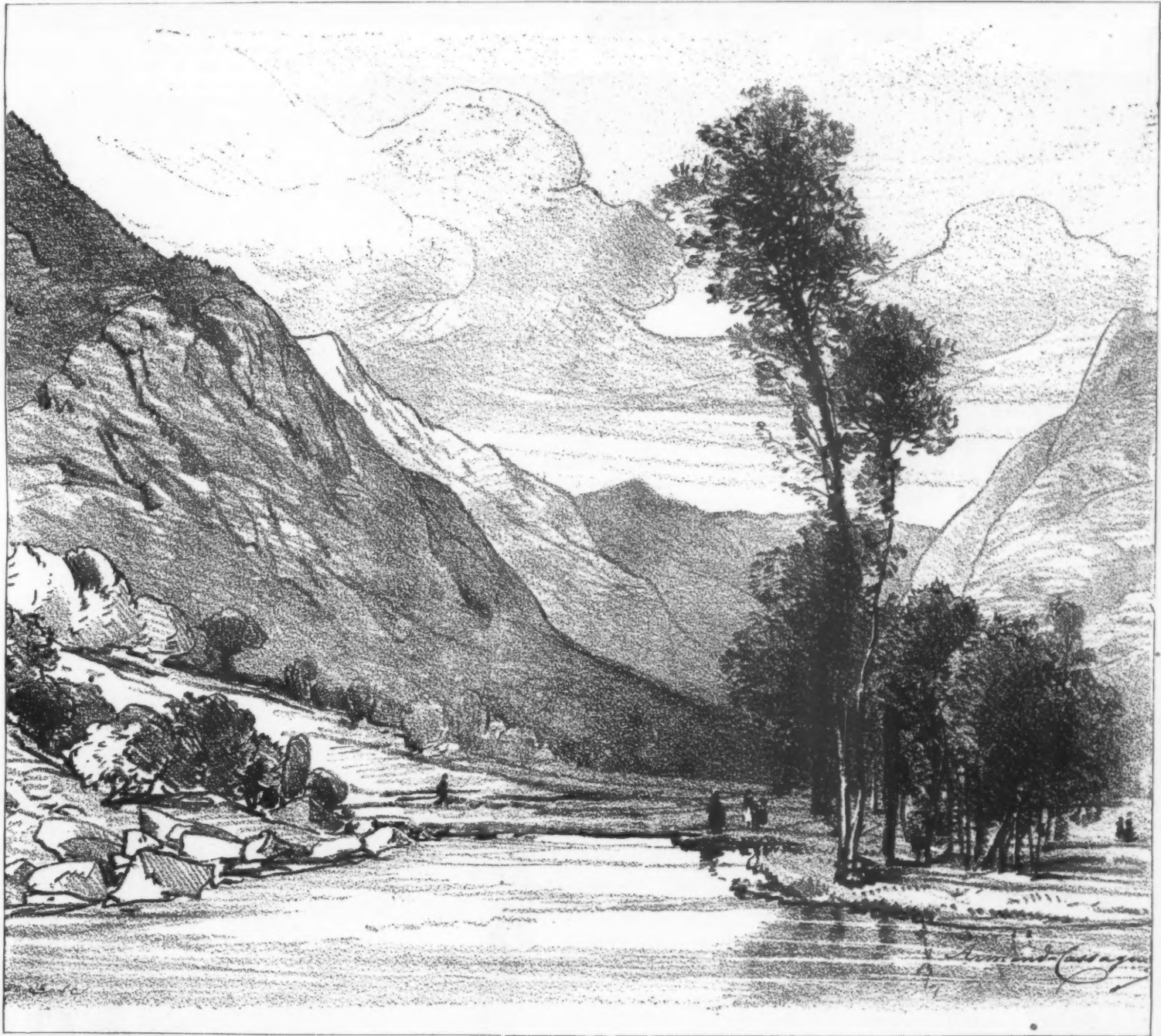
the fibres become unusually hard with age, and so its twisted and gnarled branches often extend to a great distance horizontally from the trunk. In the beech they commonly form buttress-like projections to support the trunk. This spiral disposition of the fibres is carried out to some extent by the branches, after they leave the trunk; that is to say, they leave the root like the spokes of an umbrella, but, if we take into the comparison the spread of the branchlets, more like the blades of a screw propeller. Another image which often suggests itself, especially when looking at a pyramidally formed tree like the maple, in its autumn colors, is that of a spirally ascending flame, the separate tongues of which all follow, more or less, the general upward and outward whirl.

epiderm or skin of its folded leaflets. As it develops, it not only sends forward its leaves and growing shoot, but sends down new fibres through the outer part of the trunk to the roots, so that the trunk may fairly be said to be built up by the leaves.

All this knitting and twisting of the fibres shows, much or little, on the outside even of thick-barked trees; but the bark unifies and rounds it off as the skin does the muscles. In your old cherry-tree you will notice how the swellings seem higher and the hollows deeper where the bark has fallen off. Trees with very thick and rough bark show only the larger strands of the woody mass beneath. Others, with smooth and thin bark, like the birch and beech, show what may be called their muscular

if he were making a study of the figure. In the first sketch it will be sufficient to get the general form; special and individual traits, details, accidents may be attended to later. It is well in the beginning of a study to make the tree look as though its foliage were much heavier and its outline less broken than in reality. One will then with ease divide up the masses with touches of light here and of dark there, make the sky show through in one place and the trunk or branch in another. The first sketch so made tends to be more like the type than the individual tree.

"For this reason one should never be content with sketching in oils, though that gives the best practice in rendering masses. One should supplement his oil studies



STUDY OF MOUNTAIN AND LAKE COUNTRY. PENCIL DRAWING BY ARMAND CASSAGNE.

But while such images should be of use in pointing out what to observe, it is to be remembered that they cannot convey an exact idea of the twisted structure of a tree. For one thing, a branch is not merely a parted strand of the cable, coming off from the surface. It is made up of threads from every part of the thickness of the tree. You will often observe in sawn timber, and more obviously in decayed timber, how the wood of the branch runs back into the trunk, thrusting aside the fibres of the latter like a marlin-spike run through a rope. In fact, at its first appearance as a bud bursting through the bark it is already connected with the heart of the tree by a thread of cellular tissue, with the outer wood by its stronger fibres, and with the bark itself by the

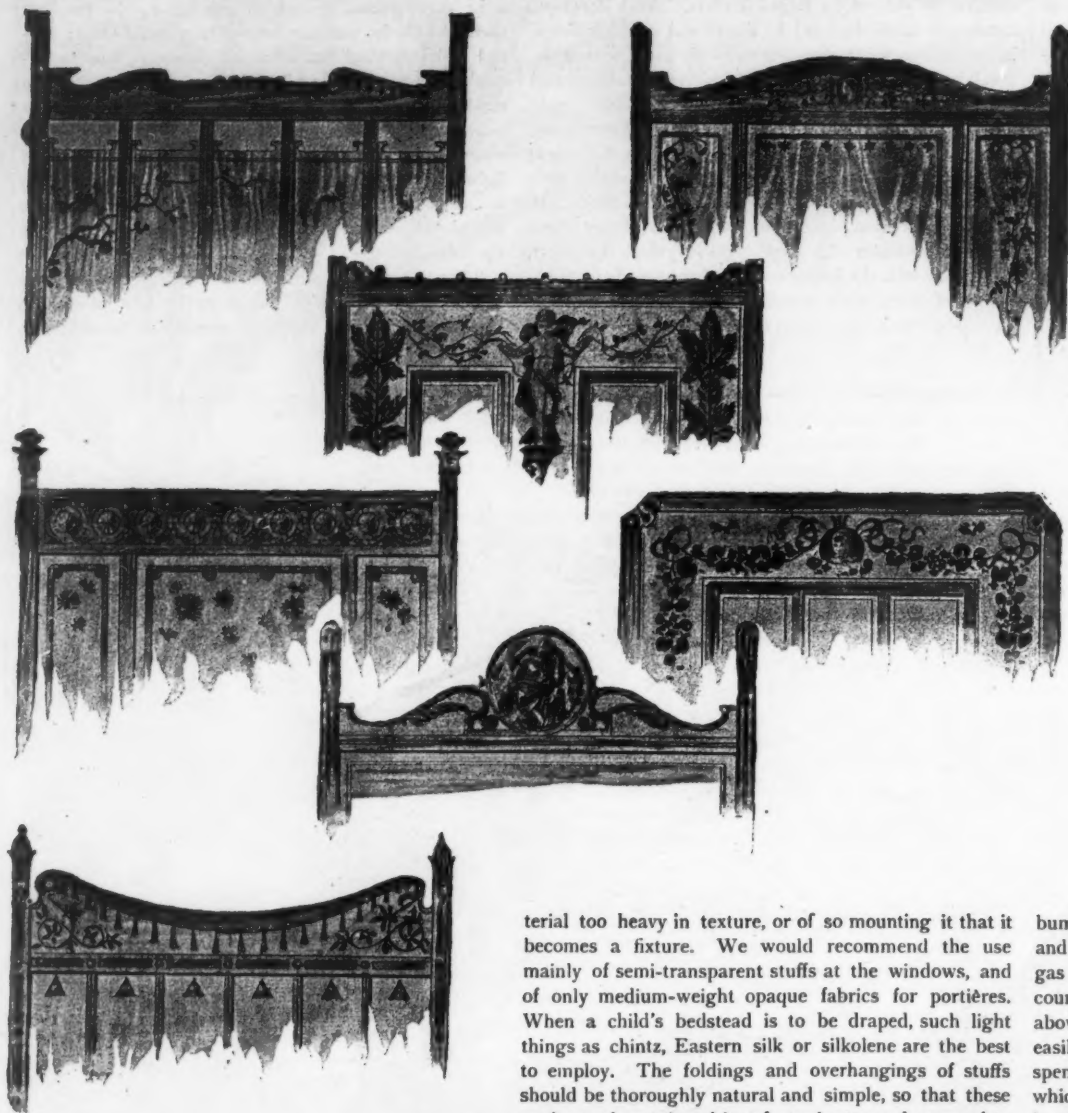
system very plainly, and for that reason offer the best studies of trunks.

Turning to the painting of foliage, Mr. Smillie remarked: "I have said that the silhouette is not everything; but it is by the silhouette that we must begin. One may say that it is an obvious truth that we must look first for masses, yet it is a truth that is often disregarded, especially by beginners. These often lose a great deal of time trying to build up a tree, as nature does, leaf by leaf. In that, as in many other things, art differs from nature. I would say to a student that I caught working in this niggling way, Go first for broad and characteristic masses. He should use his plumb-line and horizontal and block out his drawing exactly as

by a good deal of work with the point, which can be brought to a certain degree of finish without waiting for pigments to dry. For this purpose of detailed study of form I prefer a rather soft lead-pencil. Crayon is too difficult to erase; charcoal, though very useful for studies of effect, too easy, and neither offers so complete a change from brush work as the lead-pencil. The process is the same, only that it is carried farther. First block out, then lay in the large masses with the flat of the pencil and rather lightly; next take out lights with bread or rubber, put in the dark accents, correct and define the smaller masses, and so on until you have an actual portrait of the tree."

(To be continued.)





A CHILD'S ROOM.



THE most important matter to be thought about in making a room for children is healthfulness. Decoration should not occupy your care until you have settled such questions as lighting, ventilation and temperature. At any sacrifice give the children's room the best exposure, the most cheerful light, the most adequate means for coolness in summer and warmth in winter, the best facility for discharging impure air and admitting fresh. This is the sanitary kingdom of heaven, which secured will be ready for the addition thereto of all things beautiful. Having met these conditions to the limit of your power, you are only then ready to furnish and enrich the apartment where one precious spirit (or more) must absorb very much of its formative influence.

The furnishings and decorations should help out the sanitary efforts. A perfectly ideal scheme of furniture for a child's room—indeed, for any living room—includes almost no piece that is rigidly fixed in place, or hidden or impracticable for cleaning and airing. The heating arrangements should be so perfect that a plenitude of warm, loose rugs may be used rather than a tacked-down carpet. A hard, even floor that may be cleansed with a damp cloth is immeasurably better than the carpeted floor which needs constant sweeping, which generally means only the removal of dust from one part of a room to another; and rugs may be daily taken into the yard or area and, after shaking and airing, restored to their places. If carpets must be used, they should be laid so as to admit of easy removal at least once in a fortnight.

It is easy to sin in the matter of draperies. There is constant danger of keeping out light, of hanging a ma-

terial too heavy in texture, or of so mounting it that it becomes a fixture. We would recommend the use mainly of semi-transparent stuffs at the windows, and of only medium-weight opaque fabrics for portières. When a child's bedstead is to be draped, such light things as chintz, Eastern silk or silkolene are the best to employ. The foldings and overhangings of stuffs should be thoroughly natural and simple, so that these again can be unrigged in a few minutes and exposed to the outer air. One of the worst bits of furnishing we have seen lately has been a bed designed for a little maid of thirteen, which was garnished from the top of the stretcher to the floor, all around, with fluted cretonne permanently attached with gimp and nails.

A great point to be borne in mind is that the heavier kinds of stuff, especially the cheap chenilles and plushes, absorb all sorts of objectionable matter from the atmosphere, and are not to be cleansed except by actual chemical disinfection or the ruinous expedient of washing, which reminds us to say that all the draperies of a child's room ought to be made of washable goods.

The walls may be painted or papered. The first is the better way, if you have plenty of pictures to hang or tack up; but if you rely on paper for its pictorial and amusing qualities, then you can obtain an endless variety of papers, finely colored and covered with excellent patterns, like the Morris nursery papers and others, with which fortunately a line of very cheap woven materials is supplied by the manufacturers, parallel in coloring and drawing. These papers have a non-absorbent quality, and are smooth. Some of them are tile papers, depicting countless quaint conceits. This last class of papers is to be strongly recommended

for dadoes, as their hard surface permits cleaning off with a sponge the inevitable soiling imparted by busy little hands.

Next, we should consider the furniture. It should be light, say of Southern pine, the grain showing; but, to correspond with the wall decorations, it should be ornamented by painting. We give several designs for the head-board of the bed, which, as the most important piece, should rule the rest: one with a branch of plum blossoms; one with festoons of geranium leaves and flowers; one with a little medallion head and sprays of ampelopsis; one with a fairy figure between pine branches. The warm tone of the wood and the sprinkling of positive color in scarlet geranium blossoms or red leaves of creepers will go well with the colors of the permanent decorations. One of the head-boards offers a good and not too difficult subject for the amateur wood-carver in its medallion and carved posts. The bed-spread and curtains, dotted with little figures, offer a good motive to the embroiderer.

We note, in going about the shops, that the makers of ready-made furniture seem to be as commonly uninformed of correct proportions in children's furniture as are the purchasers thereof. You will see in these places that the little beds are almost always too high from the mattress to the floor. It is rarely that a child's bed is made as low as that of an adult; and this anomaly seems to have grown out of regarding a crib as only a sort of advanced cradle. Some of our little pets fall three feet when they roll out of bed, and have sad bumps to show in evidence of the obtuseness of the designers. You can prevent these

bumps often by using a saw on the legs of the crib, and you need have no dread of the carbonic-acid gas which is said, in the padded departments of country newspapers, to concentrate for a yard or so above the floor. Be careful also of high chairs which easily overturn; and bear in mind, if your children daily spend some hours in study, that a table, desk or chair which induces muscular fatigue or straining of the eyes is a terrible crime against your boy's or your girl's future.

Some of these sayings smack of the health maxim, but they are inseparably germane to the designing of children's furniture, and so to any consideration of the artistic side of this theme.

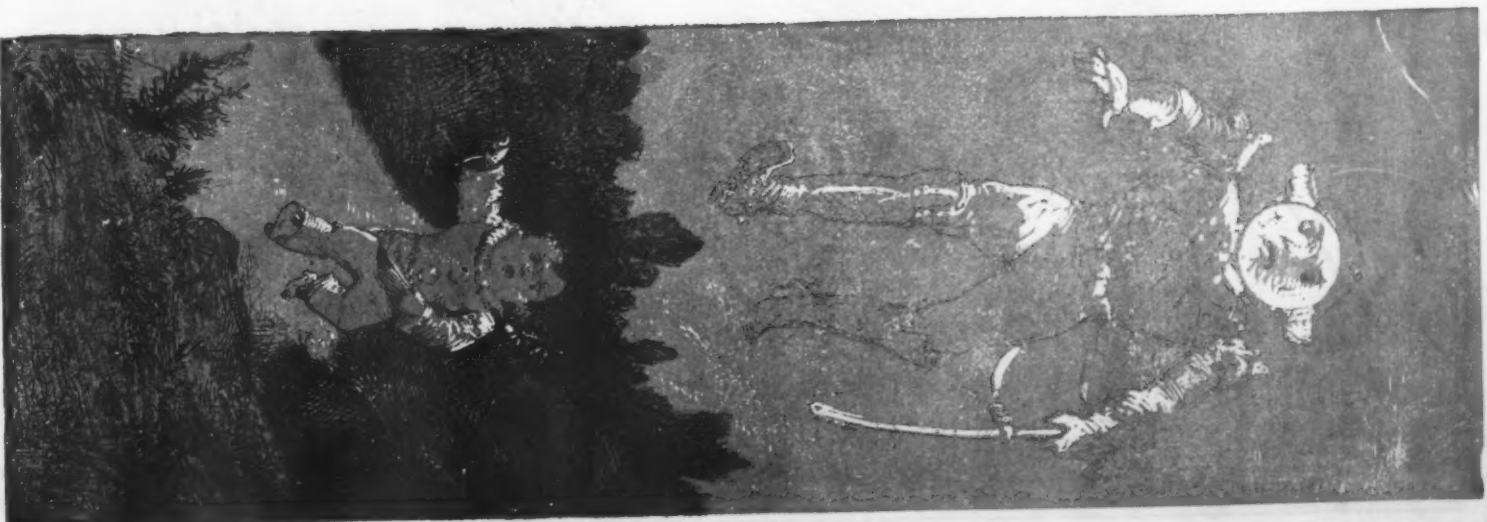
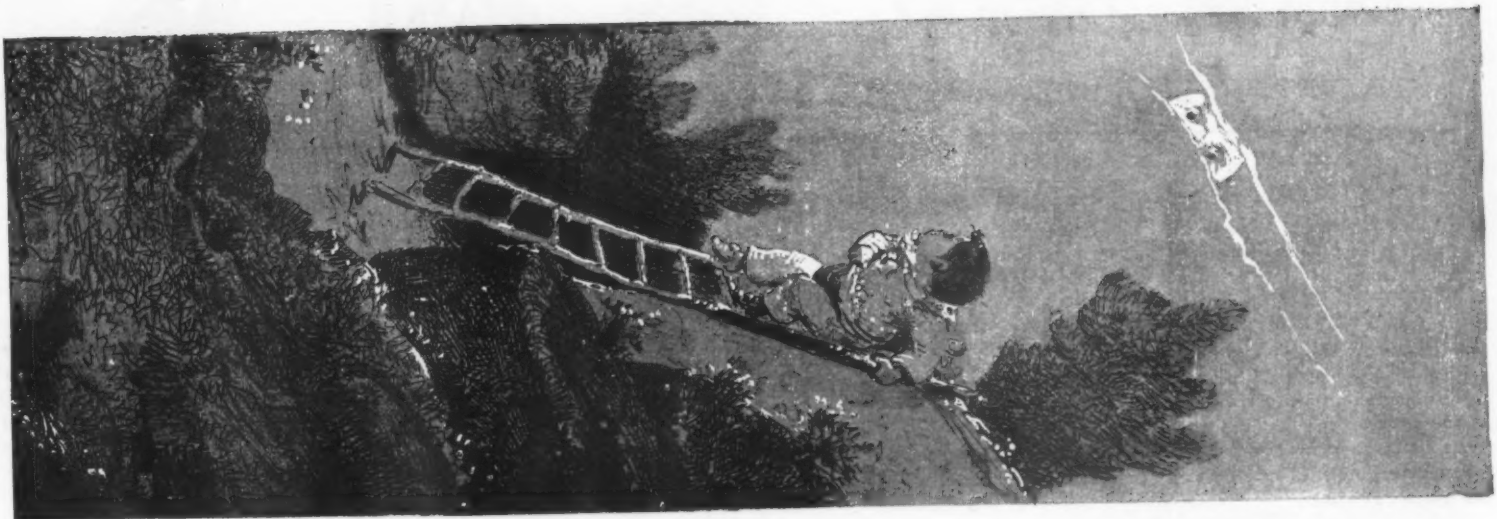
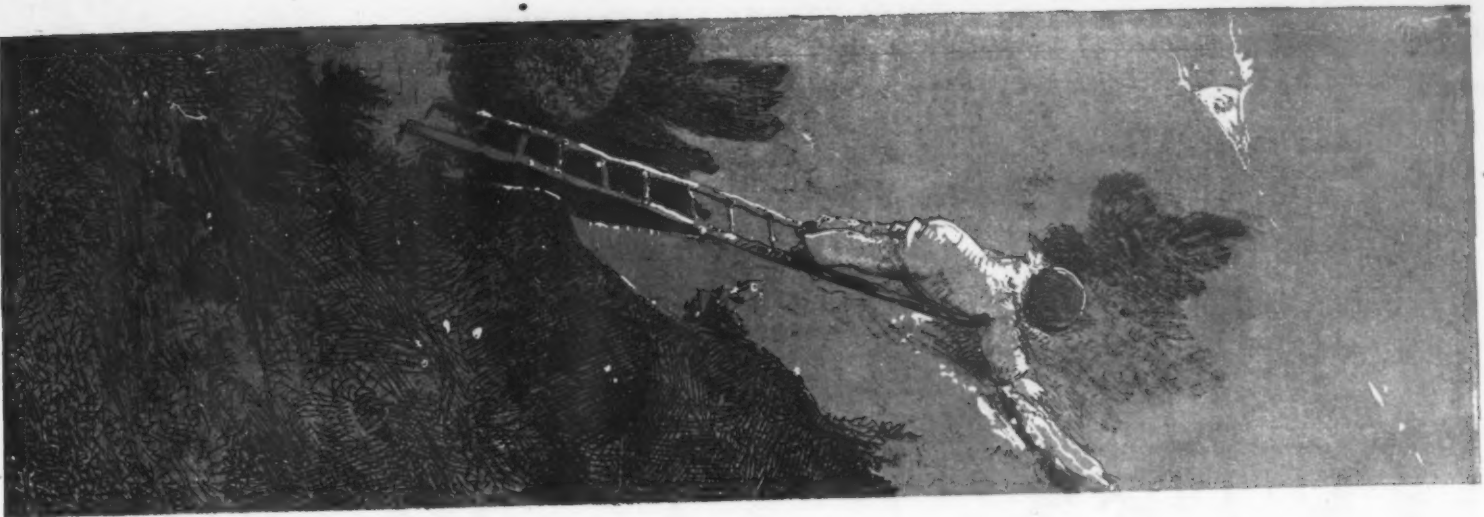
Color, it seems to us, is the next paramount detail.



SUGGESTION FOR A CHILD'S BED. BY A. SANDIER.

We would make the colors of children's rooms as good as color can be made, with a decided preference for nature's lighter tones as seen in the sunniest aspects of sea and





PIERROT'S ADVENTURE. ADAPTED FOR DOOR, OVER-MANTEL OR WALL DECORATION OF A CHILD'S ROOM.



sky. The very grave responsibility which rests on us of training our children to the noblest things in art not less than ethics should compel us to surround them with harmonies of gentle color, and we can do so just as cheaply as we can fill their rooms with the garishness of crude wall-paper, vociferous crazy-quilts, pictures of pain or crime, impossible vases. Perhaps the warmer colors—buff, pale Sienna, yellow, light cinnamon, yellowish turquoise, the softer reds and browns—should be exclusively used in the tinting of ceilings and walls. With these fixed colors as basis, the cooler tones for summer draperies may be made to alternate with the warmer in winter.

Nothing is too good for children; they enjoy in their way masterpieces that they will enjoy, only more fully, in after life. But there is a sort of art that is especially suited to little people, and there are designers with a special talent for pleasing and amusing them. The romance of Pierrot and the moon, in four panels, which we give on the preceding page, strikes us as peculiarly suitable for a nursery. In the first, Master Pierrot is up a ladder placed against his neighbor's wall, and is about to steal his neighbor's apples. The moon, unnoticed by him, is peering through a rift in the clouds. In the second Pierrot is descending; the rift has widened; Pierrot is afraid. In the third he is gazing from the foot of a ladder at a strange and fearsome apparition—the moon in a cocked hat; to which, presently, in the fourth, is added the full uniform of a gendarme, sword, big boots and epaulettes, who strides forward in pursuit, as Pierrot, still holding on to his stolen fruit, turns and runs. The four pictures might make the principal decorations of a room on the piers between doors and

windows, or they might be painted on the panels of the doors, or used together as an overmantel. For the oblong panels of the frieze nothing better can be imagined than the groups of dancing children, which we give by arrangement with our French contemporary, *L'Art pour Tous*. They are designed by their inventor, Mr. E. Reiber, to illustrate actual dances intended by him to be at once gymnastic exercises for young children and lessons in the elements of design. It seems to us that these groups are very suitable, not only for the purpose which their author had in view, but also as decorative designs for screens and panels. For a nursery or school-room frieze we think they would be admirable. The reader, no doubt, has already discovered that they can be used to represent different seasons of the year.

The dance is the origin of all the arts, and there is, we believe, no better way of inculcating correct notions of the principles on which both decoration and true representation of nature depend than to teach them in action. Movements involving parallelism, alternations, repetitions in pose, and disposition of objects carried in the hand are a better means of teaching the direction and systematic grouping of lines than the copying of diagrams out of a drawing-book. The accessory objects used in these dances have further the advantage of being symbols easily understood and beautiful in themselves.

It may be added that among very appropriate motives for decoration are the games of children, the antics of their pets—cats, dogs, birds and all the rest—and of course an illimitable field for the designer's inspiration is ever to be found in the child's books of history and legend, provided always that the subjects chosen involve no depiction of painful, cruel or vulgar things.

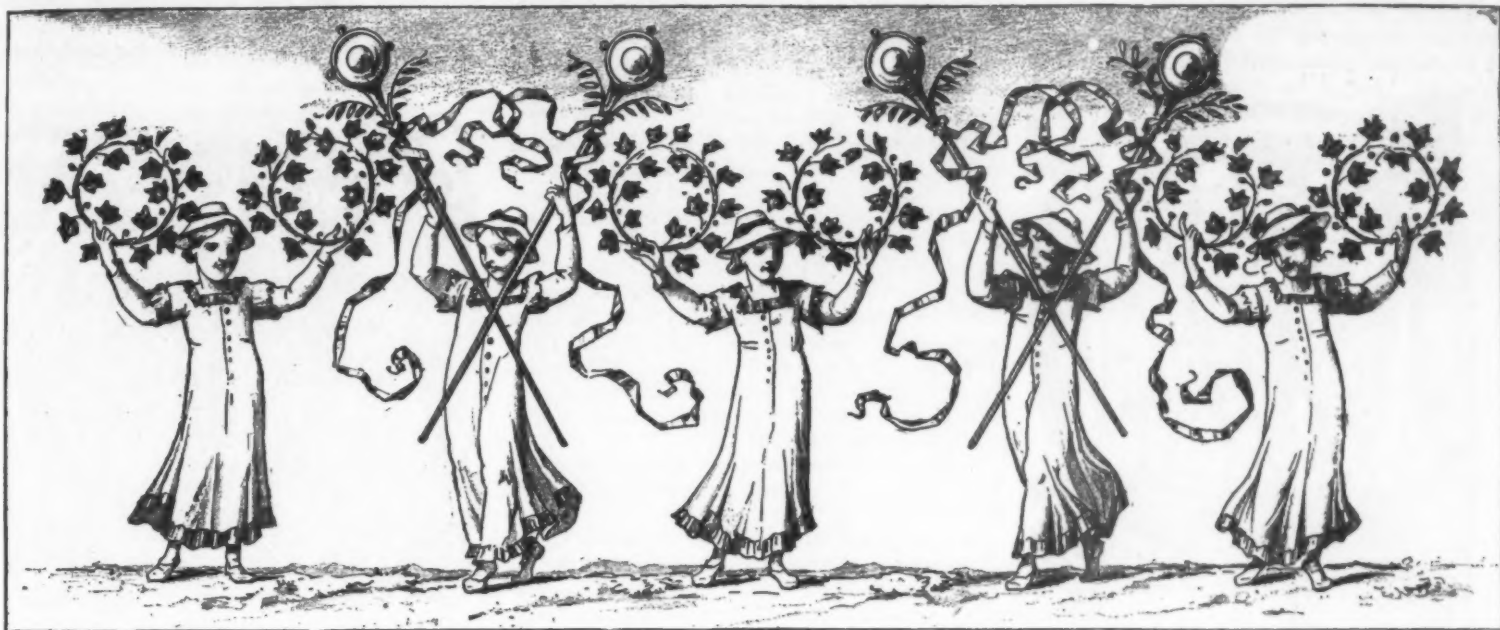
#### A NEW YORK HOUSE REMODELLED.

##### IV.—LIBRARY—BEDROOMS—CHILDREN'S ROOMS.

ON the second story the plans show notable alterations in the hall and between the front and rear rooms, and of these and the remaining interesting parts of this remodelling we shall now proceed to treat. The rear bedroom, now the library, underwent no change of conformation. An illustration of this cosy retreat was published in *The Art Amateur* in February. The woodwork here, also new, was of dark cherry. The prevailing effect was one of quietness in coloring, in the forms and detail of woodwork and decorations. The simple bookcases, with the usual adjustable shelves and drawers, were placed against a very high wainscot, panelled, without mouldings, and no effort was made to secure a precise symmetry in their heights or disposition. Over the wainscot a frieze of interlacing wreaths and classic scrolls was executed in fairly strong relief, without gilding, and above this the ceiling was portioned in beams with classic brackets. Between the beams canvas was stretched and painted with richly detailed shields and foliations. The coloring of the frieze was a rich yellow brown, and the ornament on the canvas was golden yellow on a tone of red resembling dragon's blood. Hangings and carpet repeated the browns and reds of the decoration, but considerably subdued. The old marble facing in the fireplace made way for a front of red Longmeadow stone showing some texture. To him who wished to read in comfort, the main attraction in this unpretentious room would be the cosy corner between fireplace and window, where on a long-seat with cushions one might rest be-







neath one's favorite books or above them, for the seat under the cushions lifted up on hinges, revealing a useful coffer for the man of letters.

The room thus transformed into a library connected with the front bedroom through a congeries of closets, in which, through imperfect planning, a great quantity of room had been wasted. The whole ancient system was again torn out, and at the close of the work the front chamber was lengthened by a wide alcove extending to the library doors, and on each side of this alcove sufficient serviceable wardrobes, drawers, and shelves were arranged for multitudinous articles of dress. Enough room was also cut out of the old arrangement to form a bay two feet deep, opening into the hall. The opening from the bedroom proper into the alcove was framed by an arch, inside of which hung curtains by which the recess could be cut off at will. The trim of this principal chamber was rendered in satin finish enamel paint, deep ochre in tone. The mantel, in the same finish, displayed a minimum of wood, and the fire opening was faced with smooth silver-gray faience tiles.

A long low mirror, framed in gilt, rested upon the shelf, and a second shelf above this was supported by turned spindles at the ends, the whole overmantel thus forming a fair support for some of the owner's innumerable small objects of interest. The furniture was made of curious, while eminently useful, odds and ends of varying materials and styles. A deep-colored German four-poster, veneered with Floedtnar arabesques, was the bed; and close by it, between the windows, stood a characteristic First Empire cabinet, with brass mouldings and severe outlines, in sharp contrast with its sixteenth-century neighbor. All these diverse things fitted well into the

decorative plan, the most intense note of which sounded in the soft wine-colored carpet, with its Sienna-red border. Above the oak base-board of the room the wall was hung with finely textured canvas painted and glazed over in light neutral buff, as a background for pictures, and matched over at the joints with narrow, vertical strips of moulding. A frieze, eighteen inches deep, was painted in large, full-colored flower festoons engaged with gilded wreaths, a "motif" followed out in the simple open design of the ceiling, on a ground of ivory distemper. The windows were hung with Nottingham lace and with diaphanous salmon crinkle silk, and the hangings of doors were of damask, except in the hall dressing-room adjoining on the front, where the portière was still of light silk and the wall was hung with striped and figured cretonne. The high four-poster effectually barred a chandelier, but the dead-gold three-branch gas brackets arranged at convenient intervals served far better.

It is the fashion nowadays to fix up a room for the children's diversions, and the decorators not inaptly term it the "harlequin" room. The large front and rear rooms of the third floor of our remodelled house were, quite independently of this vogue, devoted to the owner's little ones; the sunny front as their bedchamber and the rear as their play and study-room. The floor also contained a hall bedroom for the governess, linen-closets and a bath-room. Hardly less careful thought was given to the children's floor than to the rooms below, and it was very gratifying to feel that here one needed not to think of economy, as it is always possible to make delightful places for small people at a trifling expenditure. The great thing is to create well-ventilated and well-lighted apartments for them; there must be

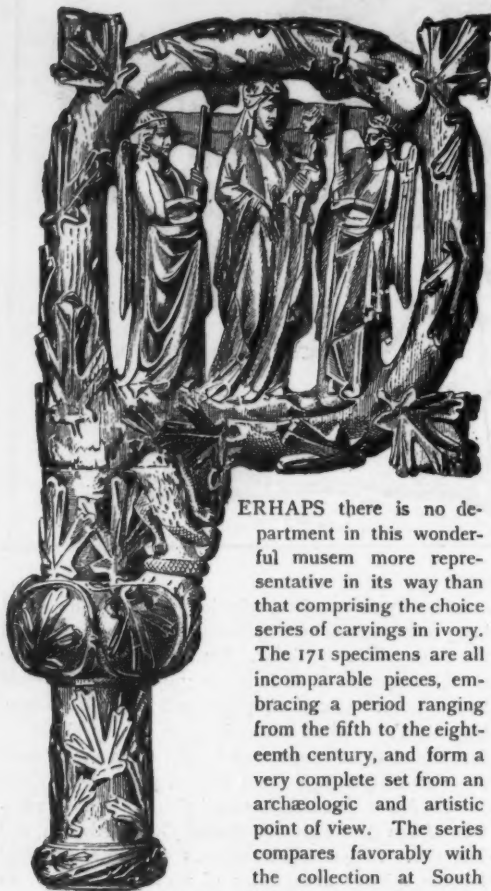
absolute cleanness, the perfection of a very simple and inexpensive decoration, wholesomeness of suggestion, and the sense of motherliness. Decoration here must be good, on account of its influence; and furnishing must incline toward Spartan simplicity rather than lavishness. Our client's wife had naturally most to say about the fittings of these rooms, and for the walls she selected some capitally designed and colored papers by William Morris, full of quaint and refined pictorial interest, redolent of the dear times of Mother Goose, Aladdin, and Lancelot. In sympathetic mood, the architect recalled for the ceilings some ideas of wonderful Esaias van Hulslen, whose riotously, delightfully absurd friezes and panels may well have been made for the "harlequin" rooms of proud children who romped a few centuries ago; and revived one of that master's conceits in a carnival of mirth-saturated, fantastic animals in full whirl around the centre-piece—an ebullient exploit of frescoing which could in nowise hinder progress in studies. The colors everywhere were bright and warm. The floors were laid with pretty matting, over which rugs were to be thrown in winter. The furniture was light, but strong; the draperies few and of simple Eastern stuffs, rich in color. The bedsteads were of brass, with the ends shielded from draughts by covers which could be aired by day. There were plenty of pictures—none of painful or cruel sights, however—and countless books. A big round seat—big enough for the governess and her three charges—was a splendid thought of the mother. In winter it might be wheeled to the fireside, and the governess, amusing or instructing, as her mood might be, could sit in hemicyclical state, while her somewhat exacting auditors plied her with their incessant questions.





## THE SPITZER MUSEUM.

## X.—IVORIES.



IVORY CROSIER HEAD.  
FRENCH WORK, FOUR-  
TEENTH CENTURY.

PERHAPS there is no department in this wonderful museum more representative in its way than that comprising the choice series of carvings in ivory. The 171 specimens are all incomparable pieces, embracing a period ranging from the fifth to the eighteenth century, and form a very complete set from an archæologic and artistic point of view. The series compares favorably with the collection at South Kensington, and is more complete, perhaps, than that of the Louvre. It comprises Byzantine caskets and triptychs, Carolingian book-covers and liturgical combs, French statuettes, groups and busts, and delicately engraved mirror-boxes, in which the coquettes of the Middle Ages admired their features, German tankards and hunting horns, Italian crosiers, together with diptychs, polyptychs, bas-reliefs, medallions, vases, and salt-cellars, of various workmanship, while last, though not least, is the superb cantle of a saddle once belonging to Frederic, King of Sicily in the thirteenth century, and for which Mr. Spitzer paid \$32,000. A great many of the pieces in this series



IVORY PLATE FOR A BOOK-COVER. BYZANTINE WORK  
TENTH CENTURY.

came from the Meyrick collection, notably several English carvings of the fifteenth century, which have generally been classed as French work of the thirteenth century. Others have figured in the Soltykoff, Debruge, Barry and Carraud collections. Others still were ferreted out by Mr. Spitzer himself.

We should have been glad to give a reproduction of the saddle cantle, but its large dimensions prevent printing an illustration in the text, so we will confine ourselves to showing some of the other specimens. One of these is a small oblong coffret, or chest, in bone, Byzantine work of the eighth or ninth century. The cover, as well as the sides, is decorated with friezes ornamented with medallions containing rosettes or maple leaves carved in open-work upon a gold ground. These friezes serve as a frame for a series of panels representing in low relief several animals or subjects borrowed from circus combats. Height, about  $5\frac{1}{2}$  inches; length,  $11\frac{1}{2}$  inches; width,  $6\frac{1}{2}$  inches.

The plate for a book-cover is Byzantine work of the tenth century, and the carving illustrates the Descent from the Cross.

The decoration on the French mirror-box of the fourteenth century portrays a scene taken from the romance of Tristram and Iseult. This scene is carved in an eight-sided medallion surrounded by a circular border inscribed in a square, the angles of which are occupied by four basilisks.

The small rectangular casket is also French work of the fourteenth century. The cover and the sides are divided into compartments by architectural arcades, each one of which shelters a different subject; the cover has eight subjects, each one of the ends two subjects, and the front and back four subjects each. The length of this casket is  $5\frac{1}{2}$  inches, the width  $3\frac{1}{2}$  inches, and the height 2 inches.

The crosier head is another specimen of French work of the fourteenth century: its height is  $9\frac{1}{2}$  inches, and the diameter of the volute 4 inches. The carving represents on one side Christ between the Virgin and Saint John, and on the other (the one shown in the illustration) the Virgin with the Infant Jesus between two angels. Beneath the volute is entwined a demon in the form of a serpent.

In the cylindrical casket we have a sample of Oriental work of the fourteenth century. On the front side there is a large octagonal tablet bordered with deep beaded work and carved with peacocks, dogs and hares surrounded by foliage. The key-hole is set in a copper-gilt plate decorated in the same style. The

border of the cover above the lock is decorated with a frieze of heart-shaped ornaments, and the cover itself has a notched border and four birds holding a branch in their beak. The casket rests upon three low feet of copper gilt, and has five copper suspension rings upon the sides and top. Height,  $5\frac{1}{2}$  inches; diameter,  $5\frac{1}{2}$  inches.

The tablet representing King Louis XI. kneeling upon a cushion is French work of the fifteenth century. The background is strewed

with fleur-de-lis upon guilloche ornamentation. Height, 8 inches; width,  $4\frac{1}{2}$  inches.

The ornamental frieze is Spanish work of the sixteenth



MIRROR-BOX IN IVORY. FRENCH WORK, FOUR-  
TEENTH CENTURY.

century, and the plate probably comes from a piece of furniture. The medallion in the centre represents the crowned salamander, emblem of Francis I.

The tankard is German work of the seventeenth century. The mountings are in silver gilt. The low-relief carvings on the drum show Cupids playing with birds, carrying fruits, making fires and fishing. A child seated upon a marine monster, and holding a fish in his hand, serves as a knob for the cover. Height, about  $4\frac{1}{2}$  inches;

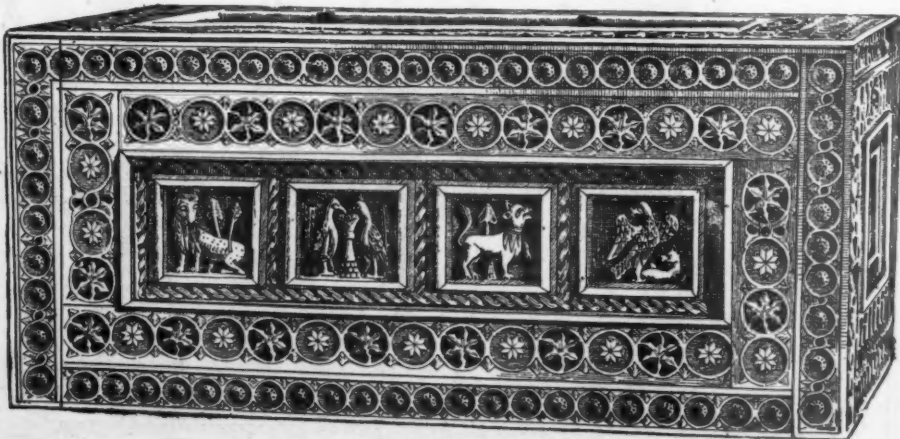


IVORY CASKET. FRENCH WORK, FOURTEENTH CENTURY.

diameter, 4 inches. The decoration of this beautiful tankard, it will be noticed, is quite in the style of Clodion.

Our next article on the Spitzer collection, which will conclude the present series, will show some interesting objects illustrating the best period of ecclesiastical art.

"ART alone," says Schiller, "supplies an enjoyment which requires no appreciable effort, which costs no sacrifice, and which we need not repay with repentance."



COFFER IN BONE. BYZANTINE WORK, EIGHTH OR NINTH CENTURY.



## CONCERNING OLD SÈVRES.

THE uninitiated are always amazed at the prices which vases, services and unique specimens of old Sèvres porcelain command in the artistic market. Even knowledge of the fact that every year a considerable proportion of what exists is broken, in spite of every



IVORY TABLET. FRENCH WORK, FIFTEENTH CENTURY.

care to preserve it, and that none is produced of the same rare quality to replace it, does not seem to explain to them what they consider the height of unreason in the collector's enthusiasm.

In considering this matter of the costliness of old Sèvres—objects so small and fragile—it must be remembered that the original cost of their production was very great. For large pieces, such as vases and plaques, upon which the skill of the best painters and sculptors was employed, sums were spent which astonish one. Madame Dubarry often paid \$150 for a set of cups and saucers when \$150 was a much larger sum than it is to-day. That same wanton beauty often paid \$800 or \$900 for decorative pieces—prices double their figures in to-day's currency. A Sèvres dinner service made for Catherine of Russia cost more than £13,000, and Louis XV. is said to have spent more than £20,000 in one year for bouquets of enamelled and painted flowers. Nevertheless, modern prices for old Sèvres must be acknowledged as enormous. In 1772 the Prince de Rohan paid £828 for a dinner service; in the year 1870 one half of this service sold at auction for £10,200. In 1874 a single cup and saucer, turquoise color, sold for £189. Not many years ago three vases were sold at Christie's for £10,000.

The whole secret lies in the fact that the best period of Sèvres decoration unfortunately coincided with its most perishable period. Between the years 1700 and 1770 only "soft paste" was manufactured, and that soft paste, although painted and modelled with rarest skill and taste, and remarkable for its creamy or pearly softness of color,

was unable to bear the high degree of temperature which hardens the *pâte dure*, and always remained soft enough to be scratched with a knife, therefore being very easily broken. When the *pâte dure* was introduced at Sèvres, in 1770, the material being more compact and less absorbent, the colors painted on it failed to produce the same delicate effect. The manufacture of *pâte tendre* did not originate at Sèvres, although it reached its perfection there. Soft porcelain was first made at St. Cloud and Vincennes, and specimens of this earlier period are preserved at South Kensington, although none are included in this lately added collection. The transfer of the royal manufactures from Vincennes to Sèvres took place in 1756.

The variety of objects and of forms manufactured at Sèvres is bewildering. Not only dinner services were made, and sets of cups and saucers, but vases and clocks, jardinières and basins, statuettes, snuff-boxes, bonbonnières, single figures and groups. Plaques and slabs were also made in vast numbers to be inserted in the airy, dainty and delicate "*meubles de luxe*" which delighted the fastidious court of Louis XVI.

The collection of objects in this ware added not long ago to the Museum at South Kensington is therefore of extraordinary importance to amateurs, as it consists almost entirely of articles representing the "soft paste" period. There are between fifty and sixty of these examples, more than twenty of which are in pairs. This latter fact is of itself remarkable, for the artists of Sèvres never copied themselves. They might and did paint many decorations in a similar style, but a complete reduplication was unknown to them. Hence it has followed that the loss of one object of a pair has been always irreparable.

The collection includes vases of large size and of the finest forms, with specimens of almost every variety of color used at that best period to decorate Sèvres ware. Pieces then made for use had generally a plain ground



ORIENTAL WORK, FOURTEENTH CENTURY.

some of whom were women. Among these artists were Taillandier, the three Buteux, Tandar and Sins-

son. The more elaborate and valuable pieces for the decoration of rooms or for state dinners had colored bodies, *bleu turquoise*, "*vert-pomme*," *jonquille*, "*vert jaunes*," "*vert pré*" or "*vert Anglais*," and the pale pink called *rose Dubarry*, although invented in Madame de Pompadour's service long before Dubarry appeared at court.

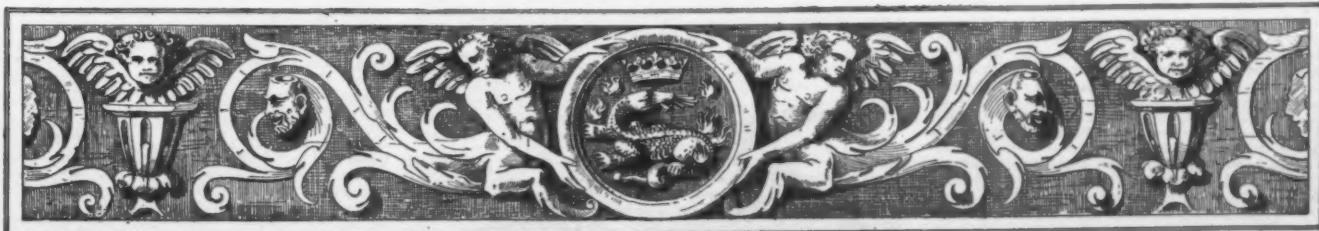
One of the most striking of the colors is the rich "*bleu de roi*," often overlaid with delicate arabesques in gold, or marbled with little veins of gold, like *lapis-lazuli*. Among the rarest of colors used at Sèvres was a pale yellow or canary. One specimen of this color in



IVORY TANKARD. GERMAN WORK, END OF SEVENTEENTH CENTURY.

the South Kensington collection is an exceedingly graceful rose water ewer and pitcher. The body is yellow, the spaces painted in shaded blues, groups of playing children, by Catrice in 1763. Other examples are a pair of jardinières with pastoral subjects in the same "*grisaille*." A beautiful vase that must be noticed is known to have been bought at Christie's a good many years ago for £1200. It is of *gros bleu*, stands nineteen inches in height, and is decorated with two medallions; in one of these is a group of flowers, in the other Diana and a nymph in a landscape. This vase formerly belonged to Tippoo Sahib, and was captured at the fall of Seringapatam. It is eighteen inches and a half high, and the painting in its medallions has a sort of Rubenesque coarseness and a heaviness of drawing unusual in any object whatever emanating from the famous factory of Sèvres.

A beautiful cup and saucer, unique in the collection and rare everywhere, burns and sparkles in a corner of one of the cases. This is the kind of decoration known as the *jewelled Sèvres*, and is of *gros bleu* body, with small gems or bits of enamel applied in intricate patterns to the ground, and surrounded with gilded settings. No Sèvres of this kind was made, it is said, before the year 1780. The nearest resemblance to it is an object interesting rather from its associations than as a work of art. This is the travelling or carriage clock which belonged to Marie Antoinette, and which accompanied her in all her journeys. It is plain, heavy metal, thickly gilt. The face, sides and back are of Sèvres, all jewelled like the cup, and with representations of turquoises and roses. M. B. W.



ORNAMENTAL IVORY FRIEZE. SPANISH WORK, SIXTEENTH CENTURY.



## NEW PUBLICATIONS.

## HISTORY AND BELLES-LETTRES.



**THE ELEMENTS OF ETHICS**, by J. H. Muirhead, M.A., in the University Extension series, the author very sensibly begins by explaining how it comes to pass that there should be an ethical problem at all. In fully and harmoniously developed societies there is no such problem; it arises only when we are brought face to face with new conditions; and if found insoluble by the old rules, it then forces us to examine into the reasons that underlie them, the results of this examination constituting the science of ethics. Such a time of new conditions and reinvestigation of the grounds of moral judgments is the present; and the author passes in review all the principal ethical theories of to-day, showing where, in his opinion, each is defective. He has, however, nothing very definite to offer himself. He rejects Rousseau's "social contract" as a myth, and individual rights, as a basis, with it. He accepts the equally mythical "social organism" of Mr. Stephens instead, but does not fully subscribe to the theory of complete ownership of the individual by the community which naturally grows out of it. The organization develops, he maintains, in accordance with an ideal plan which is partly realized in institutions, partly held unrealized in the minds of individuals. Practically, he bids us look for guidance to existing institutions, although, it must be observed, it is the failure of these institutions to fully meet present needs that creates the problem with which we are dealing. To cover that point, there is his vague ideal or inner law, which is somehow being worked out; or, to put it in the language of every day, we are to make the best of things as they are and trust to luck for improvement. The author admits that he leads us in a circle, but contends that there is something to be learned by the way, which modest claim we cheerfully allow. (Charles Scribner's Sons.)

**THE LECTURES ON THE HISTORY OF LITERATURE**, by Thomas Carlyle, now first published, are a considerable addition to his already known work. They were delivered in London in 1838, and are printed from notes taken by one of his audience; but these notes must have been unusually full and exact, for we find not only the main lines of Carlyle's thought reproduced in them, but his peculiarities of style and oddities of expression. At the same time, they show his personal tendency in a new and more amiable light. He is more catholic, more tolerant than in much of his work before published. Some of his apparent inconsistencies, which have puzzled and even irritated many of his readers, are seen to be only apparent. The leading idea of the course is that man requires a wholesome, positive belief on which he can base his action, but has to frame this belief from elements of knowledge which are constantly growing; hence, from time to time, it has to be remodelled and enlarged. But the work of destructive criticism that must precede the formation of a new belief has none of his sympathy, though he acknowledges its necessity. The great believers and system builders, like Homer, and Eschylus, and Dante, are everything to him; he has no patience with Socrates and his dialectical crowbar, poking about and loosening the foundations of the pagan world, or with Voltaire and his explosive wit, doing the same for the Christian system. The Protestant reformers he respects, because he thinks they left the main edifice of belief as they found it. In Goethe and Schiller (as we already knew) he sees the dawn of a new age of belief.

The book is therefore something quite different from a manual of the history of literature. It is both more and less. Many famous names are barely mentioned, or not mentioned at all. He does not notice Hesiod; passes by the Greek lyrics with the hint that they were something like the troubadours of the middle ages; says little of Horace, because he does not believe his epicurean philosophy to be a good working scheme. On the other hand, he gives a passably full account of Roman institutions, though they produced no literature that he can rate as first class. He would not be at all like the Carlyle that we know if he did not immensely overrate Scotch and German geniuses. It is probably no serious loss that the lecture on French literature has had to be omitted, no notes having been taken of it. The work of editing the lectures has been, we would say, very well done, and they constitute the most important book of the season of its kind. (Charles Scribner's Sons.)

**THE YOUTH OF THE DUCHESS OF ANGOULÊME** is one of the most readable of the series of "Famous Women of the French Court," by M. Imbert de Saint-Amand. The duchess was the daughter of Louis XVI. and Marie Antoinette. She was brought up among the bloodshed and tragic events of the Revolution. Imprisoned for four years, during which her father and mother were guillotined and her brother died, she was finally exchanged for some captured conventionists, and sent to Austria, a country she detested. She married the Duke of Angoulême in exile; returned to Paris in 1814; lost her husband in 1844; died in 1851. The book therefore brings the series down to the beginning of the age in which we live. It is full of those little historical details which are too often considered beneath the dignity of a regular history. (Charles Scribner's Sons.)

The series of biographies of **FAMOUS WOMEN OF THE FRENCH COURT**, the former volumes of which, by Imbert de Saint-Amand, we have reviewed at some length, is continued with a volume devoted to the "Duchess of Angoulême and the two Restorations" from the same facile but somewhat prolix writer. The volume deals with events from 1814 to 1816, and is well translated into English by Mr. James Davis. There is a portrait of Marie Therese Charlotte for frontispiece.

## ART AND TRAVEL.

**ENGLISH PEN ARTISTS OF TO-DAY**, by Charles G. Harper, follows closely on the heels of Mr. Pennell's book, lately noticed in these pages. Mr. Harper disagrees with Mr. Pennell on many points, particularly as to the merit of American pen artists. He is of opinion that our printers rather than our draughtsmen should get the credit of the brilliancy which he cannot deny to American work. He fears that the influence which such work is having on the younger generation of English artists may lead them astray after color and peculiarity of technique. The English artists to whom he devotes most space are caricaturists like Mr. Frederick Barnard, illustrators like Gordon Browne, and "decorative artists" like Walter Crane, Louis Davis, and Herbert P. Horne. These last are to us the most interesting men of the contemporary English school of illustrators, but several of them can hardly be styled pen artists, as they draw with the point of the brush and put in lights with Chinese white. We are glad to see that several old favorites, like Charles Green, Alfred Parsons, Du Maurier, Thomson, Keene and Sir John Gilbert are well represented. They certainly cannot complain of the printing that they get in the present volume. (Macmillan.)

**TRAVELS AMONG THE GREAT ANDES OF THE EQUATOR**, by Edward Whymper, records the author's ascent of Chimborazo, Cotopaxi and other snow-covered summits of Ecuador. Some of these are, we believe, among the most considerable feats of mountain climbing of recent years. Mr. Whymper's principal object was to determine the height at which "mountain sickness" from rarefied air must be expected to occur; but, while satisfying himself on this point, he made interesting collections of plants, insects and Indian antiquities. Necessarily one reads a good deal of the roads, which are execrable, of the mules, which are worse, and of the natives, who appear to be well suited to the interesting condition of their country. The people of pure Spanish descent are exceptions. Mr. Whymper brought with him from Europe two Swiss guides, for no Ecuadorians could be induced to attempt to scale their mountains. The volume is a large one, of about 450 pages, is well illustrated with wood-cuts, and is provided with a folding map inserted in a pocket. (Charles Scribner's Sons.)

**PRACTICAL HINTS FOR TOURISTS ABROAD AND AT HOME**, by Mr. Morris Phillips, editor of *The Home Journal*, gives in a handy volume much practical information about hotels, boarding-houses, and restaurants in London, Paris and several places in Georgia, Florida and California. "London on Wheels" tells of the underground railway, the cabs, street cars and omnibuses. Among "London oddities" Mr. Phillips notes the small wages paid to servants, the strong flavor of the oysters, the civility of the policemen, and the extent of the drinking habit. The chapter on "The Restaurants of Paris" is written by Mr. Theodore Child, which is as much as to say that it is very well written and "full of meat." His travels in the United States have taken Mr. Phillips to Savannah, Key West, St. Augustine, Monterey, Santa Cruz and many other well-known resorts for invalids and pleasure-seekers. His book is illustrated with pen-and-ink and half-tone pictures, and is throughout readable and, no doubt, trustworthy. (Brentano.)

## FICTION.

**FROM THE STORY OF PHILIP METHUEN**, it is hard to extract a moral if, indeed, it be meant to convey one. Philip was educated for the ministry, but becoming his uncle's heir, he was advised by his archbishop to give up his vocation, which the prelate did not consider sufficiently marked, and to marry. An opportunity to follow the latter advice was furnished promptly by Miss Anna Trevelyan, the daughter of a friend, who, dying, left her to his care. Anna fell madly in love with Philip, who, instead of reciprocating her affection, conceived a mild sort of liking for a pretty neighbor, Honor Aylmer, and became engaged to her. Hereupon Anna, whom he had placed in charge of a Mrs. Sylvestre, ran away, discovered his whereabouts, and managed to compromise her own and his good name, so that, as with the hero of one of Mr. James's stories, the young man imagined himself obliged in honor to marry her. Mr. James's hero is, however, an innocent American, placed in circumstances which are new to him, while Philip should have known better. The two young women had already been acquainted, but Anna distrusted Honor, and though she might have prevented it, allowed her to catch the small-pox. She recovered, but Philip took the disease from her and died. Author, Mrs. J. Needell. (D. Appleton & Co.)

**THE LESSON OF THE MASTER** is far from the best of the half dozen stories by Henry James in the volume to which it gives a name. That place we would give to "The Pupil," one of the most delightful of its author's productions. Morgan Moreen, the pupil, is the ideal of a precocious youngster, who might have developed, had he lived, into a "fin de siècle" poet. But the other members of his family are in their way quite as good. Without them Morgan might be merely the ordinary poetic child; they supply the mould which he shrinks from filling. The Moreens dwell on a border-land which is all their own, between Bohemianism and gentility. The hero of another of the stories, "Brooksmith," has a soul to appreciate fine conversation, though his position is that of a butler. When his old master dies—who was fond of the company of good talkers—he can content himself in no other place, and finally disappears from London, and is no more heard of. The "lesson" of the initial tale is the old one, that an artist should abstain from marrying, for the good of his art. If we were to judge from it, we should say that Mr. James was a married man; but "The Pupil" is a really artistic piece of work. The remaining stories are "The Marriages," "The Solution" and "Sir Edward Orme." (Macmillan & Co.)

**ROGER HUNT**, by Celia Parker Wooley, is a sad but decidedly well-written and interesting story. Her "moral independence" was what induced the hero to marry Annie Watson; but he found in a few months that it brought her to dangerous courses. At the opening of the novel she has been for some time at home, having been returned as cured from an institution for inebriates. But her inclination to over-indulgence in stimulants prevails, and Hunt, driven to despair, runs away to America with another young woman. The abandoned wife conveniently dies, and the runaways marry. They settle down, Hunt getting a place as teacher at Garrison's, and a daughter is born to them. Hunt's son by his first wife, left at home in charge of a relative, takes his mother's name instead of his own. He becomes teacher in a school where his half sister is sent to be educated, discovers her parentage, and makes her acquainted with the family history. There follows a complete estrangement between Hunt and all the members of his family, and his wife dies. (Houghton, Mifflin & Co.)

**MARIAM**, by Horace Victor, is evidently a first essay in novel writing, but one which is readable, and, in parts, entertaining. The story is of a voyage from Bassorah to Mecca at the season of the pilgrimage. The steamer takes on board near the mouth of the Euphrates a party of Arab ladies with their escort. The young surgeon of the Lornedale is called on to prescribe for one of them, and, being proficient in Arabic, comes to be on terms of intimacy with the whole party. As a consequence, during the twenty-one days that the voyage lasts, he falls in love with the youngest of the ladies, Mariam, and she with him. As each has prior engagements, however, the episode remains only an episode, and no international match ensues. During the voyage one of Mariam's Arab suitors gets up a mutiny among the pilgrims, and is shot for his pains. Another, her cousin, finally marries her. The main interest of the book is derived from the contrast between these two characters—the first being a type of unprincipled ambition; the second, who has

had the advantage of a European education, clinging all the more to the traditional Arab ideas as to hospitality, personal freedom, and the like. (Macmillan & Co.)

**HERTHA**, by Ernst Eckstein, translated by Mrs. Edward Hamilton Bell, is one of those German romances in which everybody becomes intensely miserable in direct proportion to their goodness. Hertha von Weyburg marries a gentleman much too old for her because he was her father's friend, and she had learned to admire his character. They are fairly happy until the inevitable young man of about her own age, an artist, crosses their path. It then becomes plain to the husband that he must put himself out of the way, and he does so while off on a shooting excursion. Hertha and the artist, Roland, marry, but he soon tires of her. She learns by an accident of the nature of her former husband's death, and goes insane. (George Gottsberger Peck.)

**ELINE VERE**, by Louis Cooperus, is the first of a series of translations from living Dutch novelists, to which Mr. Edmund Gosse has written a sort of general introduction. The Dutch "Sensitivists," as they call themselves, appear to stand about half-way between impressionism and naturalism. Cooperus is one of the youngest of the band. The story is a sad one, of illness, shattered nerves, renunciation and death, and is told with painful detail. The publishers refer to the success of Maarten's "Joost Aveling" as warranting a belief that the public will be highly interested in the new series. It may be so; but "Joost Aveling" was written in English, with a wonderful mastery of the language, while the translator of the present volume is certainly not a master hand. (D. Appleton & Co.)

## POETRY AND THE DRAMA.

**THE FORESTERS—ROBIN HOOD AND MAID MARIAN**, if by an unknown author would be passed by with mere mention by the critics, or would get at most a few words of faint praise. There are passages—lyrics and a soliloquy or two—that are really worth the few words; and as the author is Tennyson, we cannot withhold them. The songs "To sleep! to sleep!" "Love flew in at the window," and Titania's song at the end of the second act are pretty and musical, and so is Marian's "The bee buzz'd up in the heat" at the beginning of the fourth. The last scene is spirited; and, in fact, the whole play must seem better on the stage than in the reading, for there is plenty of action—of a sort. (Macmillan & Co.)

**POTIPHAR'S WIFE**, the longest poem in Sir Edwin Arnold's new volume, tells the old story of the tempting of Joseph in picturesque fashion and in smooth Tennysonian verse. Of the other poems in the volume perhaps the prettiest is "A Rose from the Garden of Fragrance," which is a translation from the Persian of Sadi. But a rhymed account of an ascent of Fujiyama, and some Japanese stories in verse, "The Grateful Foxes" and "The Emperor's Breakfast," are also worth reading. (Charles Scribner's Sons.)

**THE TEMPTING OF THE KING**, by William Vincent Byars, tells in rather uneven blank verse how David gave his heart to Uriah's wife, compassed the Hittite warrior's death, and was rebuked by Nathan. It is readable, but nothing more. (C. W. Allan & Co., St. Louis.)

## VARIOUS PUBLICATIONS.

**A DAY AT LAGUERRE'S AND OTHER DAYS**, by F. Hopkinson Smith, is made up of bright, readable essays, chiefly sketches of travel and studies of quaint characters abroad and at home. Laguerre's is very much at home to the Bohemian of New York. It is a little French inn and restaurant on the Bronx River, where artists go to dine, to sketch, and to row in flat-bottomed boats in water that will scarce float a duck. Some of the author's "other days" were passed at Venice, some at Constantinople, some in Mexico. He has, as many people know to their advantage, the one essential gift of the story-teller, the gift of interesting himself in the affairs of his neighbors. Therefore, wherever he goes adventures crop up. His dragoman at Constantinople is a comical rascal who has stolen the reputation and the business card of a dead associate; his gondolier at Venice owns a family portrait gallery, all gondoliers for two hundred years. When not painting or writing or travelling, the author builds light-houses, and one of his finest yarns is of "Captain Joe," his foreman at Fisher's Island. It is too good to repeat. (Houghton, Mifflin & Co.)

**THE STORY OF THE STICK IN ALL AGES AND LANDS**, a special subject ably treated, is from the French of Antony Réal (Fernand Michel), with an introductory letter by William Henry Hurlbert. The book is a humorous but none the less instructive account of the stick in all its varieties as staff, as weapon and as badge of office. M. Réal discourses of lance-sticks and pike-staves, clubs and rods, sceptres and croziers, divining-sticks and marshals' batons, and finds that the stick has been, everywhere and in all ages, the symbol and the means of order and civilization. Writing, as he did, not long after Sedan, we may perhaps hold that the lesson had been drilled into him by that harsh schoolmaster, Bismarck, who certainly did not spare the rod. A more considerable French writer, though not so entertaining, De Maistre, came to much the same conclusion, as to the necessity of supporting civilization by force. He wrote after Waterloo. Perhaps there is a moral in this quite different from that evolved by M. Réal, for to beat people is but to make them cut a new cudgel more effective than the old. The volume is well illustrated. (J. W. Bouton.)

**ACROSS THE PLAINS, WITH OTHER MEMORIES AND ESSAYS**, contains several of the articles contributed to periodicals during the last ten or a dozen years by Mr. Robert Louis Stevenson. Several of them are marked by a sort of gentle pessimism. The opening essay recounts the writer's experiences during a journey to California in 1879, and his description of the emigrant train in which he travelled on the Union Pacific road reads like an account of a Siberian prison. Chicago seemed to him "a great and gloomy city." He has always, it appears, been at daggers drawn with Jacks-in-office, French police commissaries, or American railway officials. The last essay but one, "Pulvis et umbra," is pessimism double distilled, leaving a sort of optimistic residuum of more value than the main product. The melancholy of the book is not contagious, for it is plainly due to temporary circumstances, and the author's natural cheerfulness breaks out every now and then. And, again, at his gloomiest he makes no such "brutal assault upon the feelings" as he ascribes to the author of "Home, Sweet Home." The essay on "Fontainebleau" is wholly cheerful. The great forest, the paradise of artists, with its historic town and palace; its no less celebrated villages of Barbizon, Cernay, Grets; its wild cantons, Apremont, Ras Bréan, and La Reine Blanche are described in words that make pictures. He complains a little of Murger's "Vie de Bohème" being "written in rose-water," but his own account of the Barbizonians is pure attar of roses. His "Letter to a Young Gentleman who Proposes to Embrace the Career of Art" is full of very good advice, but also of strained views of the artist's relations to the public. Mr. Will H. Low, we believe, has differed with him in print on some points in it, and we regret that no place was found for Mr. Low's criticisms. (Charles Scribner's Sons.)





## CORRESPONDENCE.

## OIL PAINTING QUERIES.

L. L.—To paint white lilacs in oil colors, use for the local tone a very delicate warm gray made with silver white, yellow ochre, a little vermilion, cobalt and ivory black. For the shadows use raw umber, yellow ochre and madder lake, with a very little burnt Sienna and ivory black for the deepest touches. Paint the highest lights with white and yellow ochre qualified by a very little ivory black.

To paint purple lilacs: a very pure and delicate color should be made for the local tone, by combining permanent blue, white, madder lake and a little yellow ochre. This is qualified by adding raw umber and in parts a little ivory black. For the shadows use raw umber, yellow ochre, madder lake and permanent blue, adding burnt Sienna in the deepest touches, and mixing a little white also in the lighter parts of the shadow. The green leaves should be studied in connection with the flowers and kept warm in color. For these, use light zinobor green with white, cadmium, ivory black and madder lake, adding Antwerp blue and burnt Sienna in the shadows.

FOUR FRIENDS.—(1) The "first painting" referred to by the artist you mention is what is usually known as the *frotté* or "rubbing in," and is composed of a thin wash of ivory black and burnt Sienna mixed with turpentine. This is used merely to define the shadows and preserve the drawing. When the *frotté* is dry, the actual "first painting" is made, and is composed of the colors mixed in proper proportions and thickly laid on with a full brush in the manner described, in the directions given by The Art Amateur of which you speak. Both artists are right therefore, and probably both are referring to the same method, which is that taught by Carolus Duran, the great French painter. Nevertheless, it is quite possible for two reliable artists to use different methods. (2) To paint a new picture on an old canvas, it is only necessary to cover the old painting over with a heavy coating of warm light gray paint mixed with a little turpentine. White, yellow ochre and a little ivory black make a good tone, and if preferred some light red may be added to give a warmer tint still. Put the paint on thickly, and when it has dried hard, scrape the surface down a little with a sharp palette knife, and you will have an excellent texture to paint on. Some artists prepare their new canvases this way. (3) Glycerine and white glue are not used by artists in the preparation of canvases for oil painting; it certainly would not be advisable to paint over such a foundation. The process just described is the proper one. (4) Raw Sienna is likely to turn dark with time rather than fade. Madder lake is a most reliable color, and will not change in any way. (5) To paint the shadows on the face of a man with florid complexion, use raw umber, yellow ochre, madder lake, with sufficient white to lighten the tone as may be needed. In the deepest touches and sharp dark accents, use raw umber, burnt Sienna, madder lake and ivory black. (6) To paint pure white snow on a cloudy day, it will be necessary to lay in a general tone of very delicate light gray, with no sharp lights or strong dark shadows. The only variations that may be observed will be that the foreground is lighter and warmer, while the distance is more gray and purplish in tone toward the horizon. If there is no sunlight there will be no pure white used.

C. L. M.—(1) The retouching varnish is used by artists to bring out colors after the painting is finished and dry. It is more satisfactory than any of the other varnishes, and can be renewed as often as desired without injury. Its quality of drying quickly is one of its chief advantages, and if properly put on will not be found troublesome. The varnish in the bottle you have is probably too thick because it has stood for some time. It is readily thinned by adding a little alcohol to it, and shaking all together until well mixed. Then, too, there is quite an art in putting it on nicely. Use a large flat bristle brush, after pouring the varnish out in a saucer, and pass the brush quickly and smoothly in long even strokes over the canvas.

(2) In painting live chickens, if you have not sufficient experience and skill to paint the details from life, try a still-life study of the subject first, until you have thoroughly mastered the manner of painting the feathers, etc. Then draw the action in from life, and sketch quickly the effect of light and shade, giving as nearly as possible the general coloring. The actual details can then be added from a dead or stuffed fowl, until you have gained by this practice the ability to paint the whole from life. (3) There can be no general rule given for painting a background for flowers: the background should be studied to suit the subject, and to harmonize with it. If the flowers are delicate in color, and finely painted with much detail, the background should be handled rather delicately also. A Landseer brush should never be used for this purpose, but a medium-sized flat bristle. The background must not be "thin," but well covered with plenty of pigment. If a smooth surface is desired, scrape down the brush-marks with a sharp palette knife and paint lightly over it with the tone desired, using a large flat *sable* brush for finishing.

S. V.—(1) The "La France" roses in the study published in February are a very delicate pink, and should be laid in on a very high key of both light and shade, with the darker shadows added afterward, and the highest lights crisply touched in last of all. To paint the local tone, use madder lake, white, yellow ochre, qualified with raw umber. In the highest lights substitute a very little ivory black for raw umber, and paint the shadows with raw umber, madder lake, yellow ochre and light red, adding more or less white, as may be found necessary.

The green rose leaves may be painted with Antwerp blue, white, light cadmium, madder lake and ivory black for the general tone, adding raw umber and burnt Sienna in the deeper shadows and sharp accents along the stems and beneath the thorns and edges of the leaves. Use a fine, flat *sable* brush in finishing those parts where careful drawing of the outlines is required, but blend the edges in parts a little more than is seen in the colored plate, as this is painted in water-colors. The background should be kept very light and delicate, but may show a little more brush work, to counteract the effect of the water-color washes. For the general tone of light warm gray, use white, yellow ochre, madder lake, a touch of permanent blue and a very little ivory black.

W. B.—Paint the flowers of the button-bush with light zinobor green mixed with a little light cadmium, white, vermilion and a very little ivory black. The full-blown flowers are often more white than represented in the plate. In the shadows, substitute madder lake for vermilion, and add raw umber. Lay the balls in with flat tones of medium light and shade, adding the darkest touches and highest lights afterward with a flat-pointed *sable* brush. The same green is used for the leaves and stems, adding burnt Sienna in the darker parts.

Paint the rich dark red of the lilies with madder lake, yellow ochre and burnt Sienna, adding white and vermilion with the madder lake in the lighter reds. Use cadmium and white with raw umber for the yellow touches, and for the dark stamens, black and madder lake, with a little permanent blue. In the blue-green stems and calyx, use Antwerp blue with cadmium, ivory black and madder lake, adding burnt Sienna in the darker parts.

K. A. D., Albany, asks: "What shall I do to paint a picture with brilliancy and lustre without the use of varnish?"

When it is quite dry it may be thoroughly oiled out with pure poppy oil and Siccatis de Courtray mixed—about one fourth siccatis to three fourths oil is a good proportion for this purpose. This will bring out the colors, but will not keep them out permanently. The best preparation for your purpose, therefore, is the Soehnée French retouching varnish. This will bring the colors out well, and the effect will last some time. It may be renewed or painted over if desired without the least injury to the picture.

F. M.—To paint pink morning-glories in oil colors, use madder lake, white and yellow ochre, qualified with a little raw umber for the local tone of the pink. In the lighter parts add vermilion and substitute ivory black for raw umber, using a very small quantity of the black. For the shadows, make a delicate tone with madder lake, raw umber, light red and ivory black; add as much white and yellow ochre as may be advisable in the lighter parts. Where careful drawing is needed to preserve the delicacy of outline, use a flat-pointed *sable* brush.

W. A. G. says: "I have a sketch made in France upon 'toile ordinaire' which appears to be about as strong as our mosquito bar. Will you please give me directions how to mount this on a stronger piece of canvas?" To mount your thin canvas upon a newer and stronger stretcher, it would be advisable not to use glue in the ordinary way, as unless prepared by an expert it may crack and warp the threads. We advise you rather to stretch the old canvas over the new by carefully tacking the edges all around the new wooden stretcher, having first oiled out the under side of the old canvas so that the paint, which may be brittle, will not crack.

## WATER-COLOR QUERIES.

J. S. C. AND OTHERS.—Painting in gouache is the same as painting in opaque or body color, the colors being more or less mixed with white. Gouache colors come already prepared, but most artists prefer to take the ordinary water-colors and add white to suit themselves. A painting done in gouache has much



PLAQUE DECORATION FOR CHINA PAINTING.

(PUBLISHED FOR B. H. R.)

the effect of a painting executed in oil. Great depth and richness of color is gained, but there is lost, on the other hand, the crispness and brilliancy obtained by means of washes. The paper is not left for the high lights, but these are painted over the middle tints. The old-time artists considered this method of water-color painting illegitimate, and Turner was the first to use it boldly.

A. E. C.—(1) The best way to soften your Chinese white paint is to put the bottle into hot water until the paint is somewhat softened, and then to take the paint out and mix a little pure glycerine with it, rubbing until it is smooth with a palette-knife. Sometimes a little glycerine poured on the top of the paint in the bottle and allowed to stand a little while will soften it. The glycerine may then be stirred into the paint without harm. If you will buy the Chinese white in tubes instead of a bottle, you will have no trouble.

J. C., who asks if it is proper to hang water-colors in the same room with oil paintings, may rest assured that there is no fixed rule. Where water-colors have white mats, it is not advisable to hang them on the same panel with oil paintings, but there is no good reason why they should be utterly excluded from the room. Pictures painted in body color are usually framed without mats, and as they have the effect of oil paintings, the two kinds may be hung together.

A. A. D.—There is an English book published by Cassell & Co. of London which seems to be what is desired by your friend. This is called "Trees, and How to Paint them in Water-Colors," by W. H. J. Boot. The methods are simple and direct, and the colored plates given in two stages.

## CHINA PAINTING QUERIES.

S. J.—The kind of effect you mention is not peculiar to any individual style of painting. It is very easily obtained by applying a vellum tint or any of the cream tints made for Royal Worcester grounds somewhat thinly on French or any other kind of china with a hard glaze. Thus treated, after firing the ground feels rough to the touch, and the china partially shows through it. We do not think this a result at all to be desired. A professional would regard it as the result of faulty workmanship. The artist you name frequently paints on a half glazed smoothly tinted surface. Such an effect can be produced by tinting with ivory yellow without adding any flux or tinting oil, keeping the tint open by mixing the color with lavender oil to thin it. Another plan is to mix a little mineral Chinese white with the ground color. Ivory yellow gives a beautiful creamy tint. Silver yellow is most unsuitable for grounding, for even when used thinly it fires up a bright canary color.

R. E.—Paint the hyacinths in any delicate shade. If white on a colored ground, shade the flowers with silver yellow and ivory black mixed. If blue, take deep blue green and shade with brown green. If pink, carnation shaded with deep red brown will serve. For mauve, mix ultramarine with purple No. 2 and shade with the same. Paint the stems with moss green V shaded with brown. A few leaves might be introduced.

S. P.—The flower sprays 1005 in the March number can be painted in almost any color desired. They would look well in pink, yellow or blue. If used in china painting, with pink as the preferred color, a thin wash of capucine red should be put on and should be shaded with red brown. For yellow, take mixing yellow and shade with silver yellow and black. If a blue color is desired, use deep blue green and shade with brown green. For the foliage, use moss green J, brown green and dark green No. 7. The lights can be varied by adding deep blue green to the moss green in parts.

O. F. G., Boulder, Col.—It seems to us that a soft grayish blue such as can be produced with a light tint of old tile blue in Lacroix colors would form a good background for the classic figures on your tiles, and would harmonize with the coloring of the red brick mantel. The tint might be very light at the top and deepen in tone considerably toward the base. This treatment would keep the atmospheric effect. For the deeper tones, enrich the old tile blue with a dash of crimson purple.

SUBSCRIBER, Dover, N. H.—If properly fired at rose heat your carmine No. 1 will come to its proper color. Many of the mineral paints become discolored with a slight baking such as is necessary to thoroughly dry them. This is why your cup was a chocolate color. The lily luncheon set you mention is made of Belleek ware. If you paint the buds and stems, as well as the handles of the cup, with gold, the effect will be rich.

B. S.—Directions have already been given at length in The Art Amateur for preparing gold from coin for china painting. Glass can be fired in a china kiln, but not at the same time as china, because it requires much lighter firing; it would be liable to melt if subjected to the degree of heat called for by any kind of china.

LACROIX.—By writing to Bawo & Dotter, 30 Barclay Street, New York, and mentioning The Art Amateur, you can receive all the information you ask for concerning their white china for decorating. Ask especially for illustrated sheets 3, 4, 5, 6, 7, 8, 9, 10, which are part of their catalogue.

READER, Brooklyn.—By writing to the C. Philip Smith School of China Decoration, 2 West Fourteenth Street, New York, you will get all the information you ask for about "Mr. Smith's specialties."

## WOOD-CARVING.

P. S. T.—The entire top of a table should never be carved. Neither should the seat of a chair, although a New York paper recently published a design for a "lady's sewing chair," with the seat elaborately decorated in high relief. A table is meant to put things on, and the carving completely spoils its usefulness, besides defeating its own purpose of decoration; for the decorated edge would look richer by contrast with the plain centre. The discomfort of sitting on carving is so evident that further comment on that subject is unnecessary.

ADDIS.—(1) Be careful not to sandpaper your carving too much. Avoid a perfectly smooth finish, and the background should be irregular and not speckled all over with little holes. The beauty of carving is to feel the touch of the carver, to see a tool-mark here and there. When English oak and honest labor were abundant, mouldings were cut out of the solid wood, and all bore the impress of handwork. Now, mouldings and turnings are made by the mile, and the only remains we see of hand-carving is in the panels of furniture. (2) All of the "antique" furniture you speak of is modern. The appearance of age is all sham. Occasionally one sees an old panel or two inserted to justify the honest dealer in calling the cabinet "antique," but even this is rare nowadays.

C. B., Providence, R. I.—You will find a number of plates suited to your purpose in Lyon's "Colonial Furniture of New England"—that is, provided you can draw well enough to enlarge the designs. Some of the ornamentation on the chests, cabinets and boxes reproduced in the illustrations is exceedingly good, and could be easily copied by an amateur carver.

## INTERIOR DECORATION.

T., Walla Walla.—The chief colors used by house decorators for stencilling are indigo, ochre, Indian red and white. Indian red is lightened with vermilion and darkened with black. Ochre is lightened with white and deepened with red. Choccolates are composed by mixing Indian red, Vandeyck brown, black and a little vermilion. Neutral tint is composed of Indian red and blue. Browns are made of Indian red and black, vermilion and black, or carmine, vermilion and black. Crimson may be made brilliant with vermilion and deepened with blue or Vandeyck brown. Green is lightened with yellow and deepened with blue. Indian and lemon yellows are lightened with white and darkened with vermilion. Light blue is lightened with white and deepened with indigo. Vermilion is lightened with gold or yellow and darkened with carmine and chocolate. Orange is made by mixing vermilion and Indian yellow; purple, of blue and carmine, in large or small quantities, according to the shades desired. Yellow and purple contrast, so do red and green, blue and orange, yellow orange and blue purple, blue green and red orange, yellow green and red purple. Gray may be introduced in any combination of color, and it perfectly harmonizes with either blue or crimson.

C. D. L.—The following suggestions may aid you in remodeling your parlor with a northeasterly exposure: Repaint the woodwork a medium tone of gray to go with the carpet of old rose, olive and gray. Paper with a pattern showing well-defined vertical stripes in two tones of old rose or colonial yellow, with flowers or lacework engaged with the stripes. The room is too low (eight feet three inches) for a frieze. Put a gray and gold picture-moulding directly under the cornice, and let the paper finish under the moulding. Paint the cornice to match the woodwork, and render the ceiling in an open pattern very delicate and quiet in detail, on account of its nearness to the eye. The lines of the ceiling design should be about one half inch broad. You cannot use oil paint on paper, but you can stencil or otherwise decorate ingrain paper with the kind of water-colors used by decorators.

SUBSCRIBER, Washington, Ga., who wishes to use a box with a lid, as a seat in a recess by a fireplace, is advised to make the covering of a rug, and to cover the pillows with the same material or with Turcoman cloth. Chintz or any stuff of its kind will wear badly if used for covering cushions. The box or chest should be of cedar if dresses are to be kept in it.

S. F.—Lambrequins to mantel-pieces are not to be recommended. They are dust-catchers of the worst sort. Yet the temptation sometimes cannot be resisted, when one sees a fine strip of old embroidery, used, perhaps, in its day to edge a bed-curtain, and which would just do now to border a lambrequin. To use it for this purpose, it should be attached to a wide piece of strong and plain stuff, and made to hang well down, so that the embroidered part may appear, as it was designed to appear, as a border, and may quite cover the probably ugly marble. It should



not be nailed to the wall at the back; but a few small screw hooks of brass may be driven into the chimney-breast, and the lambrequin may be attached to them by rings. It is easy then on cleaning days to take it down and have it carefully duster.

#### PAINTING ON VELVET.

**B. T. S.**—Either water or oil-colors may be used. If you prefer water-colors for the purpose, use a stiff bristle brush, and scrub the color into the texture. Put the design in with Chinese white, using a fine pointed brush. The colors should blend with the fabric instead of lying on the surface, except in the case of the high lights, which can be added when the rest is dry. A good deal of white may be required with the colors to give them body, but this will depend upon the color of the velvet, and it is best to experiment upon a small piece of the goods to be used before painting the design. In all cases fasten the material tight upon the board, and do not remove it until the work is quite dry. It is easier to paint on velvet with oil-colors, using turpentine as a medium.

#### SUNDRY QUERIES ANSWERED.

**L., Colorado Springs.**—As a former resident of New Haven, you will be interested in a photograph reproduction, by Klackner & Co., of A. C. Howland's painting of the "Old Yale Fence," owned by Hon. Chauncey M. Depew. The same firm has published etchings by Miss Ellen Oakford of "The Campus," and of "Temple Street." The F. A. Stokes Company has published etchings by R. M. Sherman, showing "The Old Brick Row," with the late lamented fence and old elms, and "The Yale Campus" as it appears to-day, also one by Robert R. Wiseman, of "Alumni Hall;" all these to be had in frames made from the ancient elms; also water-color and lithographic reproductions of a water-color by James M. Barnsley, representing a Yale-Harvard boat race at New London, Miss Oakford and Mr. Wiseman have each taken some of the venerable buildings at Harvard as subjects for etchings.

**I. F.**—We agree with you that orations on art would not prove very entertaining to an audience, but they might be made sufficiently interesting if supplemented with living illustrations, for which a stage without curtains is well suited. Each group of characters can enter the stage from one side and place themselves in the centre, as previously arranged, while the essay or biographical sketch is read or spoken; then leave the stage on the other side, making room for the next group.

The entertainment might consist of an historical sketch of art, divided into distinct periods. The person who reads the paper could be dressed to represent some noted artist of the period, or the original of some famous portrait. The accompanying illustrations should be, in costumes and accessories, in strict accordance with the style of painting in vogue during that period. Another plan that has proved very popular is to have a large picture frame on the stage, with a screen covered with some low-toned stuff as a background. Within this frame appear in succession costumed figures representing figures by famous artists.

**AMBLESIDE.**—If a photograph is properly prepared for coloring, the greyness you speak of will have disappeared. Take a large brush and wash over the photograph with clean water to ascertain if it be in a proper state to take the colors. If the water runs off the surface unevenly, forming globules, as though it were greasy, wipe off the water, and then pass the tongue from the bottom edge upward over the whole face of the picture. At least this is what the "professionals" do. The process is repeated until the water lies smoothly over every part. The method certainly does not seem very cleanly, but it is preferred by practised photograph colorists to the employment of any of the various preparations that are sold for the purpose. "Newman's sizing preparation" is as good as any of these latter.

**T. S.**—(1) In painting the shadows of the face of the photograph, use raw umber, yellow ochre, vermilion, and a little lamp-black with rose madder. You will find a touch of cobalt, is very useful in the half tints. (2) The removal of a mounted print from the mount without injury to the print is not an easy task. Probably the best method is to place the mounted print in a tray of water, with the print uppermost, and allow it to remain until the water has penetrated through the mount and softened the paste. The process may be hastened by sponging the back of the mount with hot water. Some skilful photographers have been known to remove mounted prints by starting a corner with a sharp pen-knife and then stripping the print boldly from the mount, but the practice is not apt to succeed in unskilful hands.

**CYRIL, Schenectady, N. Y.**—(1) The most satisfactory method of preserving picture-frames is simply to keep them clean by dusting with a soft cloth and free from dampness. It is not advisable to varnish the gilt, but if anything of the kind is desired, the white of an egg very thinly put on, and used as a glaze, is the best protection. (2) The method generally preferred of fixing crayon drawings is by spraying them from the front. Charcoal drawings may be sprayed on the back, but must be wet very thoroughly. The atomizer should not be held too near the paper in front. (3) In painting on frosted glass with oil colors, turpentine should be used as a medium instead of oil, and the colors should be well mixed on the palette with the turpentine before applying them to the glass.

**S. F. T., Baltimore.**—Back numbers of The Art Amateur, when they are scarce, naturally sell for more than current numbers. As a rule, they cost the same. The exception is in such a case as that of the special offer made in the magazine last month (page 160). In this instance we happen to have some surplus sets of the June, July, August and September issues of last year, which are offered at \$1 for the set of four, chiefly to enable the many subscribers who began with the October number to complete the half yearly volume which began with the June issue.

**J. H. S., Los Angeles.**—The best gilt for a fan is that used for picture-frames, but this is somewhat expensive, and needs to be put on by an expert. If the ordinary gold paint is used, or bronze powders, give the color, after it is dry, a coat of white varnish to preserve it.

**A. M. W., Cincinnati.**—The Summer School of Art, under the direction of Mr. William M. Chase, is located at Shinnecock Hills, Southampton, L. I., and is for both sexes. You can obtain further information by addressing *Secretary, Summer Art School, Art Students' League, Twenty-third Street, New York.*

**O** (1)—Artists' proofs are those taken from the plate while it is fresh and strong in effect; these are the most valuable. When the plate becomes somewhat worn, the ordinary engravings are printed, and sold at a more or less reduced price, according to their clearness of line. (2) The term "genre" signifies kind, style or sort; but in reference to art has come to be recognized as indicating a special class of composition, representing principally figure subjects, taken from familiar scenes and surroundings of every-day life, such as Meyer von Bremen's "cottage interiors" with mother and child; Jules Breton's "Gleaners," or, to take a more celebrated example, Millet's "Angelus."



## TREATMENT OF DESIGNS.

### THE WILD ROSE BORDER.

THE design of wild roses given in the supplement for the decoration of a dessert-plate might be utilized in many other ways. With very little straightening out it would form a charming band for a vase or cracker-jar. If preferred, the groups of blossoms could be used in sections, the stems being omitted altogether and a space being left between each group. This arrangement would be pretty for a breakfast set. In treatment there is a choice of methods. The design can be painted directly on the white china or on a delicately tinted ground of yellow, pink, green or blue if on green or blue. The ground must be removed within the outlines of the flowers, but on yellow or pink it can be painted over the ground color, thus saving a good deal of trouble and time. To paint directly on the china, begin with a thin wash of mixing yellow over the centre part of each flower, carrying the color a little beyond the space occupied by the stamens; next with carnation No. 1 paint the petals and blend this tint smoothly into the yellow with the brush. When dry, strengthen the outer edge of the pink petals with the same color. Afterward accentuate with red brown and shade with neutral tint or a gray made by mixing silver yellow with ivory black. A little brown green may also be used with advantage. The ground beneath the stamens is strengthened with silver yellow; the little strokes and dots are put in with yellow ochre shaded with chestnut brown. For the foliage, take apple green and moss green J for the first wash, using them separately to vary the coloring; afterward shade with brown green accentuated in the darkest parts with dark green No. 7. When quite dry, further variety can be given by glazing some of the leaves or parts of them thinly with yellow ochre and others with red brown. Put in the conventional outline with red brown both for flowers and foliage. The stems and thorns can be painted with violet of iron shaded with the same. For ground tints of the colors mentioned take either ivory yellow, pompadour red, moss green V or deep blue green. Over ivory yellow the carnation must be used a little stronger than on the white china, because the yellow eats it up somewhat in the firing. In painting the foliage over a pink ground it need only be erased for a few of the high lights. Over a blue ground the apple green may be omitted. The outer edge of the plate needs a little gilding to set off the design. One firing will suffice, provided the work is dried thoroughly between each painting.

### CUP-AND-SAUCE DECORATIONS.

SOME pansy and wild rose designs to be found in the supplement furnish ample motives for a complete tête-à-tête set. They can be placed on teapot, cream ewer and sugar basin in bands or groups of twos and threes, or scattered singly, while for the tray nothing could be prettier than to paint a band around it and scatter loose blossoms over it. A charming way of treating the roses would be to make them white on a pale tinted ground of any selected color. A good shadow color for white flowers is a neutral tint made by mixing silver yellow with ivory black; paint the stamens with silver yellow, yellow ochre and chestnut brown; the deepest shadows on the petals can be touched in with brown green slightly glazed with just a tinge of red brown. Toward the centres of the flowers a very faint wash of mixing yellow should be put on to start with. Outline with chestnut brown.

The pansies may be painted either in mauve and purple intermixed with yellow or in yellows and browns. Beautiful and varied shades of mauve and purple can be obtained by mixing in varied proportions and degrees of strength ultramarine and purple No. 2. For yellow blossoms begin with mixing yellow for the high lights, strengthen with silver yellow and shade with silver yellow, ivory black and deep blue green mixed or with neutral gray. The browns can be painted with yellow ochre, chestnut brown and dark brown No. 17; a little red brown added to the last-named color makes a rich velvety red brown.

### THE ROSE TILES.

To reproduce design No. 1055 in the supplement, begin by wiping the tiles over with turpentine; then neatly trace on the design, making sure that the tiles join properly. Paint the flowers first a delicate pink. For this use capucine red, and put on thin, shading with a darker tint of the same color. For the stamens, take red brown and put in the dots with yellow, Dresden relief being sure to raise them well. Before putting in, the centres, the under tint must be allowed to dry thoroughly. Paint the stems forming the circles with yellow brown, and outline them with dark brown No. 4. Use the same color for the ground within the circles, adding a little flux to it. The running design and dots forming the groundwork of the design must also be put in with the same dark brown. It is of course admissible to make the flowers any color to suit them for a particular purpose. Use Lacroix colors or Richardson's water-colors, which fire about the same, and are similarly named.

### THE BORDER AND DOILIES.

THE conventional border would be very effective on bolting cloth, for tidy ends, worked in fine gold thread couched down with gold-colored etching silk. The dots representing the stamens should be put in with bright gold beads. Borders of this description look well outlined in any color with Roman floss for bureau-covers—they are handsomer still worked solidly either in satin-stitch or long and short-stitch. Roman floss fills quickly in satin-stitch, but would be too coarse for so small a pattern in long and short-stitch; for this filo-floss would be found more suitable.

THE set of six doilies is very suitable for beginners in embroidery, because the patterns are bold and open. They are intended for working in outline only, but may be tinted if desired in delicate colors before outlining with stem or rope-stitch. For young learners flax thread may be substituted for the more expensive embroidery silks. This thread has a very silky appearance, is fast in color, and made in all the leading "art shades." Medium fine linen fringed at the edges forms a good foundation for working on.

### "WAITING."

To paint this study in water-colors, select a good quality of paper, rather rough in texture, and after having lightly sketched in the design with a finely pointed pencil, wash in the background. For the faint blue sky tone use a little Antwerp blue, yellow ochre and a touch of raw umber. The delicate greens are painted with permanent blue, light cadmium and rose

madder, qualified with a little lampblack. In the shadows use madder lake and raw umber, with light red and cadmium added in the warmer touches.

When the background is quite dry wash in general tones of the costume and hair, and lastly the flesh. Keep all the colors light and delicate at first, adding the richer and darker tones later. Leave out the highest lights when possible, and wash over with the palest tone at the last.

Paint the pink bodice with rose madder, vermilion, yellow ochre and lampblack. For the gray stripes use black, yellow ochre and a little rose madder. Paint the skirt with a general wash of yellow ochre, raw umber and rose madder, with sepia and rose madder in the shadows. For the flesh tint use yellow ochre, rose madder and raw umber, with a very little cobalt; add vermilion in the cheeks and lips. Paint the hair with sepia, yellow ochre and light red, adding a little blue in the half tints. Use a fine camel's-hair brush for small details, and omit white paint throughout.

**PASTEL.**—First sketch in carefully all the outlines of the figure either with a sharp lead pencil or with some hard light gray pastel.

In painting the flesh, delicate yellows and pinks are needed. For the light side of the face use yellowish white under a light pink, with a little very light blue gray at the edges; for the shadow side, use the same colors in slightly darker tones, leaving the gray on top. A touch of pink is required for the reflected light. In painting the features, use hard pastels. For the eyes a reddish brown is needed, with a little dark brown for the pupils. At the lower part of the nose there should be a touch of yellow. In painting the mouth, note that the upper lip is a purplish red, while the lower lip is vermilion and white. For the hair, use yellow ochre and raw Sienna tones under a blue gray. The same blue gray will be needed in various tones for the ruff around the neck and for the gray of the dress. A little pinkish white can be used under pale gray for the lights on the ruff.

In painting the dress, put on the lights firmly and sharply and do not blend the edges too much. For the lights in the pink you will need yellowish white under pale pink; for the shadow on the waist, use pink with a little gray; the shadows on the sleeves require more gray and less pink. For the skirt, a lemon-yellow color and some yellowish white will make the lights. The shadows are made with raw Sienna, a little green and some brown over cadmium. Here, too, the lights should be put on sharply and not rubbed. The shadows on the arms under the ruffles need a little bright yellow under the gray; those around the hands are purplish gray.

The shadow behind the figure is made with emerald green under purple and gray. Lastly, put in the other touches of color, being careful not to make them too prominent. The pastel board or canvas will make an effective background, or you can paint in a bluish one like the copy.

### THE BOUCHER GROUPS.

THE tyro in figure painting on china would find good practice in copying these designs in monochrome. Orange red would give a somewhat similar coloring to that of the print, and it is easy to manipulate. If painted in color, the flesh, features and limbs must be outlined delicately with pompadour red. The local tone is a delicate tint of the same color, with a touch of ivory yellow added; the shadows can be made with deep blue green, chestnut brown and pompadour red. Yellow brown, chestnut brown and ivory black will give varied shades for the hair. For the dresses, a pale turquoise blue can be obtained, with deep blue green shaded with brown green. A pretty pink is made with a light wash of capucine red shaded with deep red brown and a little brown green put on separately when the underpainting is quite dry. For yellow, take mixing yellow, strengthen it with silver yellow and shade with silver yellow and ivory black mixed, adding a touch of deep blue green. Mauve can be made with ultramarine and purple No. 2, shaded with the same colors, warmed by increasing the proportion of purple. For greens, apple green and the moss greens are good shaded with brown green glazed in parts with red brown. Various schemes of color can be planned from these suggestions. Vases, card-receivers, plaques or panels are all well suited for setting off these pleasing little groups. Figure painting, if at all worked up, requires more than one firing.

Three of these designs enlarged to the required size would make a capital motive for a painted tapestry screen enclosed in medallions and surrounded with scroll-work and garlands in the popular Louis Seize style. Two excellent illustrations of the method referred to are given on page 132 in the April number of The Art Amateur. The centre panel should be wider than the sides; the top group will suit admirably if the goats are left out so as to narrow the picture a little. Then for the side panels take the two upright figures on the middle of the page. To give the appearance of a veritable Gobelin's tapestry screen, the ground outside of the medallions should be painted all over with a delicate buff tint made by adding a little ponceau to a much-diluted wash of yellow. When this is dry, any coloring can be painted into it for the design and garlands of flowers. The whole scheme should be kept delicate in tone, but the coloring cannot well be too varied. We suggest that the shepherdess be clothed in a petticoat of palest turquoise blue, with the overskirt of salmon pink, the fichu and undersleeves of white, the hat to be straw color encircled with a blue ribbon. The shepherd's coat might be of old gold, with grayish-green breeches tied in with knots of terra-cotta ribbon; shoes of tan, with flesh-colored hose. For the right-hand figure, put in a petticoat of pink striped with gold, and a top skirt and waist of heliotrope; straw hat with pink roses. For the left-hand figures, girl's underskirt white, with yellow bands; upper skirt pale terra-cotta lined with apple green; velvet waistband of rich olive green. Baby, white dress and blue sash. Little child, gray-blue dress and crimson turban. Paint on fine best wool tapestry canvas, with Grénié's dyes and medium.

For turquoise blue take a pale wash of indigo for the local tint, shade it with indigo, ultramarine, yellow and sanguine mixed, the deep shadows the warmest in tone. For salmon pink take ponceau and add a touch of yellow; the shadows are made of ponceau and warm brown mixed; a warm brown can be made with indigo, sanguine and yellow. For white the canvas must be left untouched for the high lights, while the shadows are put in with gray. For old gold use yellow only for the local wash, shade with yellow and brown mixed, warming the deepest tones by adding sanguine. Gray green is a mixture of indigo, yellow and cochineal; make the lights cold and the shadow warm by varying the proportions and adding a very little sanguine for warmth. Terra cotta is composed of yellow, ponceau and sanguine cooled with indigo in the shadows; tan is made of brown, yellow and ponceau. Heliotrope is obtained by mixing ultramarine, ponceau and sanguine. For apple green mix yellow, indigo and gray. Olive green is made with indigo, sanguine and a large proportion of yellow. Gray blue is made by adding gray to ultramarine. For crimson take cochineal and add sanguine in the shadows. The sky should have a sunset effect toward the horizon. For the skies throughout begin at the top with a pale tint of indigo, blending it into rose and yellow. The cottages might be omitted and distant trees substituted—put these in with indigo and cochineal mixed very light. All these groups are likewise suitable for painting on silk, satin or bolting cloth. The size they are given is suitable for the decoration of numerous trifles, such as pincushions, sachets, tidies and wall-pockets.



"ROCKS BY THE SEA."

THE paper used for painting this study is the "Whatman's imperial medium rough," of which a sheet should be divided into quarters and one portion taken. For the full instructions for stretching the paper and keeping it moist, see The Art Amateur for June, 1891. If the lead-pencil is used the drawing must be put in before the paper is moistened. Where, however, the amount of drawing is so slight, as in this study, the fine point of a brush is all that is necessary. Before beginning to paint, outline the principal rocks and the distant hills with a little gray made of cobalt blue and light red. Next proceed with the sky. Start with pure cobalt blue, which will answer for the top portion, leaving the white paper for the clouds. Then shade the clouds with cobalt blue and light red, using plenty of water and taking especial care to preserve the white paper for the highest lights. The shadow tint of the clouds should be carried down to the horizon, adding a very little yellow ochre, and then with a very little variety down to the rocks. Before this last wash has had time to dry, the distant hills should be added, using indigo, rose madder and light red. This darker tint should be passed over part of the sea when the first tint has begun to dry in. The little boat is put in later yet, and light red should be used in it with vermilion. For painting the rocks, especially the darker ones, be careful to make the first tint rich enough. Keep in mind that when dry the color will not be quite so rich as it is when first put on. Repeated washes may deepen the tint, but it will also deaden it. In the long sloping rock to the right, burnt Sienna, light red, black and indigo are the principal colors used. The same colors can be used in other rocks, substituting raw Sienna for burnt Sienna and adding cobalt blue and yellow ochre to the number. The shadows on the sand are painted with French blue, light red and a very little rose madder. They must be allowed to partially dry before putting the wash on the sand. The colors for the sand are yellow ochre, light red and cobalt blue, with a little variety in the proportion in different parts. The wash must be put on all at one time if possible, and it should be passed over the shadows, which should be sufficiently dry to prevent them lifting.

To copy the study in oil colors, silver white will have in a great measure to take the place of white paper, and is used more or less with all the colors except where dark transparent colors are required. Indigo must be omitted, and permanent blue, black and madder lake will replace it. Madder lake is substituted for madder rose. The drawing should be done with charcoal on the canvas. Big bristle brushes and plenty of paint will be required for this picture.

PASTEL.—Sketch in the outlines of the larger rocks; indicate the horizon line and also the distant hills.

You will find just the right blue for your sky among your colors. For the clouds, some very pale gray with a little pinkish color toward the horizon and some warm white for the upper clouds will be needed. The distant hills require some gray green and some purple, with more purple and less green for the most distant ones. Paint the sail with light gray over a warm yellowish color. The water should be painted with some warm and some cool grays, lighter and darker in tone, with bluish gray (very light) near the hills, and some yellowish gray (also very light) toward the rocks. The rocks themselves will need all the grays in your box, with touches of burnt Sienna, light red, blue, green or purple, as shown in the picture. In the shadows the colors should be cooler and, of course, darker than in the lights. For the rock toward the light, use some cadmium and a little red over it for the upper light surface. The shadows should be put in with a dark greenish gray and, here and there, a little Prussian blue and burnt Sienna. It is possible to match every tint used in this picture by pure tints out of your box. The foreground requires a light blue gray over a red gray. Use the flat side of your crayon. For the shadows, put on a rather dark blue gray over blue. Here, too, use the long flat side of the crayon. Do not rub too much. The outlines of the rocks may be allowed to cut sharply against the background. As has been stated in directions given with previous studies, never try to make your pastel painting look like a water-color, and therefore do not imitate all the little accidents of the water-color sketch.

THE editor of The Art Amateur desires to recommend to wall-paper, carpet or textile manufacturers; to some first-class firm of decorators; or to the principal of some school

needing a competent teacher, a talented young lady who has had the best practical training in industrial art designing.

A SPECIAL meeting of the New York Society of Ceramic Arts was called Friday, April 8th, 1892, for the purpose of electing a delegate to the National Convention of Mineral Painters. In consideration of the fact that this society had been invited to take the initiative in forming the National League, its Executive Committee was formed into a Committee on Organization, consisting of Mrs. Frackelton, Honorary President; Madame Le Prince as President N. Y. S. K. A.; Mrs. H. W. Dart, First Vice-President; Mrs. E. L. Raymond, Second Vice-President; Mrs. M. L. Wagner, Third Vice-President; Mrs. E. C. Deen, Recording Secretary; Mrs. H. P. Davis, Corresponding Secretary and Treasurer; Mrs. L. W. Holcombe and Miss A. H. Osgood. Mrs. J. F. Tapley was elected delegate.

The meeting of delegates to form the Federation of Clubs was held Saturday, April 9th, 1892, at 153 West Twenty-third Street, and was called to order by the President of the New York Society of Ceramic Arts, Madame Le Prince. Mrs. J. F. Tapley represented the New York Society of Ceramic Arts, and Mrs. Worth Osgood, the Brooklyn Society of Mineral Painters. Mrs. Frackelton held proxies for the following clubs: California Ceramic Club, San Francisco, Cal.; Eachscholtzia Club, San José, Cal.; Salt Lake China Club; Helena China Painting Club, Helena, Mont.; Colorado Ceramic Club, Seattle Ceramic Club, Toledo Ceramic Club, Duquesne Ceramic Club, Minneapolis Ceramic Club. The Committee on Organization appointed by the New York Society of Ceramic Arts to prepare a plan for the permanent federation of ceramic clubs throughout the United States in a National League, recommended to this meeting the adoption of a constitution and by-laws. This constitution having been read and adopted as a whole, the following officers were elected: Honorary President, Mrs. Benjamin Harrison; President, Mrs. Frackelton; First Vice-President, Mrs. Charles H. Deere; Secretary, Mrs. Eleanor C. Deen, 157 West Twenty-third Street, New York; Assistant Secretaries, Mrs. A. G. Marshall, 1862 Lincoln Avenue, Denver, Col., Miss Marie Le Prince, Jewel Mansion, One Hundred and Sixtieth Street and St. Nicholas

Avenue, New York; Treasurer, Mrs. L. L. Baker, San Francisco. These officers were elected for three years.

MISS ANNIE B. WOOD'S recent exhibition in Boston of her work as a china decorator calls forth hearty praise from The Evening Transcript of that city.

AMONG the most desirable novelties for the decoration of summer homes are articles of Turkish manufacture, under which term is usually included Egyptian and Persian goods, as well as rugs from Karamania and curtains from Anatolia. In the Turkish department at Vantine's may be seen embroidered squares for cushions, in gold and silk, at prices varying from a few dollars each for modern (machine-made) work, to hundreds for antique, hand-wrought embroideries. Tunisian curtains in silk and cotton, in stripes of white and blue, are very artistic and very cheap. India prints are cheaper still, and the designs are often very elegant. A sort of barbaric richness of effect is given to certain portières by studding them with bits of looking-glass well secured by yellow silk stitching to a deep Indian red stuff. These last cost about \$8 each. Mantle scarfs of the same sort, but more artistically embroidered, range from \$8 to \$20 each. The cheapest rugs, and perhaps the most suitable, are those of Japanese jute in blue, drab and brown. One nine by twelve feet costs only \$20. But they do not afford anything like the wear of Daghestan or Karamanian rugs of smaller size, a few of which disposed about a floor covered with matting give a more furnished appearance, and are available for winter as well as summer use. Some of a size suitable for hearth rugs may be had for \$5.50 and upward. For the piazza, nothing of their kind can be prettier than the reed curtains made of dark gray or brownish reeds on which are strung, at irregular intervals, transparent glass beads. They are very cheap, the smaller sizes costing as little as sixty cents.

FOR sash-curtains, reproductions of old Venice point, Florentine lace and Louis XIV. lace are as much used as during the past seasons, and may be found both at Stern Brothers and at Ehrich's. They give an air of great richness to the exterior of a house, but are too costly for the average purse.

COURSE OF STUDY FOR ORIGINAL TREATMENT, MONTHLY SUBJECTS. NATIONAL LEAGUE OF MINERAL PAINTERS.

	FLOWERS.	ORNAMENT.	FIGURES.	LANDSCAPE.
Subject for Sept.	Field Flowers.	Vignettes.	Rustic Figures.	Sunset.
Oct.	Brambles and Nuts.	Musical Instruments.	Head in Profile.	Harvest Moon.
Nov.	Chrysanthemums.	Ornamental Letters, Mottoes, etc.	Gnomes.	Indian Summer.
Dec.	Christmas Greens, Orchids.	Scrolls, Arabesques.	Santa Claus, Cherub Heads.	Village Bells.
Jan.	Birds, Game.	Trophies, Emblems.	Indian Warriors.	Snow Scenes.
Feb.	Roses.	Garlands and Ribbons.	Cupids.	Landscapes in Grays.
Mar.	Pansies, Daffodils.	Masks.	Quaint Outlined Figures.	Street Views.
April.	Passion Flowers, Violets.	Wreaths and Trellis.	Colonial Belles and Beaux.	Historic Homesteads.
May.	Fruit Blossoms and Ferns.	Griffins and Chimeras.	Flower Fairies.	Orchards in Blossom.
June.	Water Lilies, Marine Forms.	Ropes, Spars and Nets.	Mermaids, Water Sprites, Kelpies.	From Brook to Sea.



## HARPER'S MAGAZINE

.. FOR JUNE ..

THE special literary feature of the June Number is Mr. JAMES RUSSELL LOWELL's paper on *The Old English Dramatists*, introductory to a series of papers which will run through the year.

The Number opens with an article of curious interest by Dr. CHARLES WALDSTEIN on *Funeral Orations in Stone and Word*. The immediate occasion of the article is the recent discovery, in excavations on the Acropolis, of a remarkable slab with a bas-relief of "The Mourning Athenae," an engraving of which serves as frontispiece.

The Number is strongly American. Excepting Baron VON KUHN's article on the *Austro-Hungarian Army*, admirably illustrated by T. DE THULSTRUP, all the contributions are from American writers and relate mainly to American subjects. *The Birthplace of Commodore Isaac Hull*, by Miss JANE DE FORREST SHELTON, is an interesting article from its association with the great naval hero of 1812, whose portrait is given—a full-page engraving from the painting by GILBERT STUART. Mr. GEORGE W. RANCK tells the story of Kentucky's admission to the Union one hundred years ago; Mr. JULIAN RALPH characterizes in a bright and comprehensive summary the peculiarities and

resources of Montana; and Mr. COURTENAY DE KALB contributes an interesting description of the *Social and Intellectual Condition of Eastern Peru*, with illustrations.

A short story of national and patriotic interest is contributed by SARAH ORNE JEWETT, entitled *Decoration Day*. Another short story, *From Leopold's Window*, is from the pen of Miss KATHARINE PEARSON WOODS.

Mr. HOWELL's novel, *The World of Chance*, is continued, and *Jane Field*, Miss WILKINS's first novel, enters upon an exciting stage of its dramatic development. *P'ti' Barouette*, by WILLIAM MCLENNAN, with illustrations by REINHART, concludes the series of Canadian Habitant Sketches.

One of the most beautiful of the illustrated articles is *A Honey-dew Picnic*, by WILLIAM HAMILTON GIBSON, illustrated by the author.

The Fifth Part of the Danube Series, *From the Black Forest to the Black Sea*, brings its readers into the picturesque region of Roumania.

To this great variety of entertaining matter is added the *Editor's Easy Chair*, by GEORGE WILLIAM CURTIS; the *Editor's Study*, by CHARLES DUDLEY WARNER; and the *Editor's Drawer*, introduced by one of THOMAS NELSON PAGE's inimitable stories.

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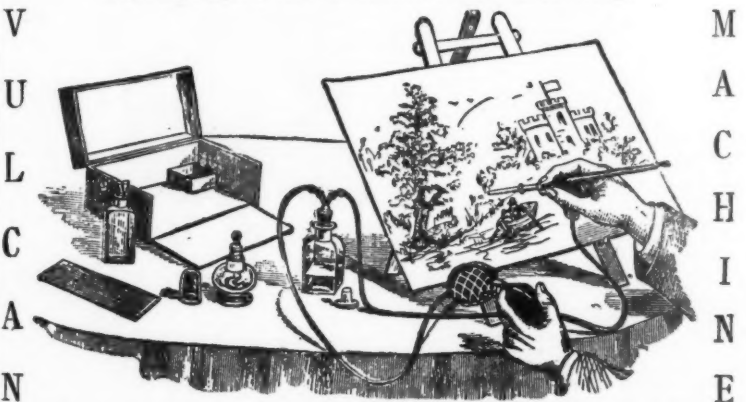
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